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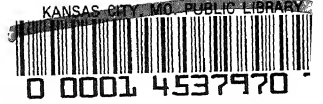
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A TREATISE
ON
COUNTERPOINT & FUGUE

BY

L. CHERUBINI

MEMBER OF THE FRENCH INSTITUTE; DIRECTOR OF THE CONSERVATOIRE OF MUSIC;
OFFICER OF THE LEGION OF HONOUR, ETC.

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OF THOSE AT THE ROYAL ACADEMY OF MUSIC, LONDON.

MEMOIR OF CHERUBINI ;

CHIEFLY COMPILED FROM THE FRENCH OF MONS. FÉTIS.

THIS admirable composer was born at Florence, on the 8th Sept., 1760, and he received the baptismal name of Maria Luigi Carlo Zenobio Salvador Cherubini. He mastered the first elements of music before he was six years old. At the age of nine, he had lessons of harmony and accompaniment from Bartolomeo Felici and his son Alessandro. On the death of these two masters, he obtained instruction from Pietro Bizzari and Guiseppe Castrucci, who promoted his studies in composition, and gave him some idea of vocal art. The progress he made was so rapid, that as early as 1773, before he had completed his thirteenth year, there was a solemn mass of his performed at Florence. This work was followed by several others, both sacred and secular; and the public greeted with warm applause those early productions of a genius already remarkable. The grand duke of Tuscany, Leopold II., a prince distinguished no less by his enlightened taste for the fine arts, than by his mild and benevolent rule,—denoted his estimate of young Cherubini's talent by granting him, in 1778, a pension which should enable him to repair to Bologna and study under Sarti. Four years were spent by the young artist in this school, acquiring by assiduous labour a profound knowledge of counterpoint and of ancient fugal style. To Sarti's excellent precepts, Cherubini's extensive acquaintance with the classical Italian composers is mainly owing; while to this master's judicious system—not only imparting to his pupils solid scientific instruction, but exercising their fertility of invention by entrusting them with the composition of subordinate portions of his own operas—may be traced Cherubini's ready skill in writing down his thoughts. Sarti's scores contain many pieces composed by Cherubini.

Before permanently quitting the tutelage of his master, Cherubini wrote the opera of *Quintus Fabius*, which was first performed in 1782, and which was followed by seven other works, that made their appearance at Florence, Leghorn, Rome, and Mantua. In 1784, Cherubini left Italy for London. He here wrote *La Finta Principessa*, an opera buffa; and brought out his *Giulio Salino*, of

which he had re-written several pieces. He also contributed several new pieces to the score of Paisiello's *Marchese di Tulipano*; after which he repaired to Paris, with the intention of settling there. But he was immediately summoned to Turin, that he might write his opera of *Iphigenia in Aulide*, which obtained such marked success, that Marshesi made choice of this work for the autumn of 1788, at the theatre of La Scala, in Milan. On his return to London, in 1787, Cherubini filled the post, (and with the title) of composer to His Majesty's Theatre. Here he brought out Cimarosa's *Giannina e Bernadone*, and Paisiello's *Gli Schiavi per amore*, with other works, to which he contributed several charming pieces. Burney alludes with eulogy to these productions of Cherubini's genius, in his History of Music. At Paris, in 1788, Cherubini wrote his first French opera, entitled *Démophon*; it appeared on the opera stage, the 2nd of December of that year, but met with slight success. Many causes operated to occasion this cold reception of a work, which was an experiment in a style of composition where Cherubini seemed to have relinquished those peculiarities of Italian music he had till then cultivated. The chief of these causes, was the interest taken by the public in Vogel,—the author of another *Démophon*; the overture to which had attained considerable favor and celebrity. This young musician had expired the same year, leaving his opera completed. It was performed during the summer; and although the remainder of the work did not keep pace with the merit of its overture, yet the public regarded it with a partiality which prevented due interest in Cherubini's production. In this latter, there was a creative power superior to anything yet achieved in France; which power being beyond the comprehension of the opera-pit critics of the time, did not compensate, in their eyes, for the want of spirit and dramatic interest that may be alleged against the score as a whole. Of all its composer's works, *Démophon* is now the least known, even to his admirers; nevertheless there are pieces in it, (particularly a chorus, "Ah! vous rendez la vie") which,

for skill of instrumentation, for disposal of the voices, and for purity of style, were, at the period when the opera was written, truly original creations, and were the heralds of a new school.

In 1789, an Italian opera was regularly organized in Paris, and Cherubini was installed as its musical director. The company's first performances took place in a paltry kind of building, called 'Le Théâtre de la foire Saint Germain;' and here were executed—with a perfection till then unknown—the first works of Anfossi, Paisiello, and Cimarosa, in which Cherubini introduced some excellent pieces of his own composition. All these pieces bear the stamp of superior talent; and they excited general admiration. Among them is the delicious quartett, "Cara, da voi dipende" (introduced into the *Viaggiatori felici*), and also the trio given in the *Italiana in Londra*. Both these productions present a study full of interest, if compared with *Démophon*, or, still more, with *Lodoiska*—a French opera written by Cherubini at that period. They prove that their author then possessed two distinct styles; the one, simple as that of Cimarosa, or Paisiello, but distinguished by a purity of character superior to all that had preceded it; the other, severe,—rather instinct with harmony than with melody,—rich in details of instrumentation, and constituting a type, as yet unappreciated, of a new school destined to remodel existing forms in musical art.

Lodoiska first appeared in 1791. This fine composition, where the magnitude of plan in the concerted pieces, the novelty of combination, and the richness of instrumental beauty, are so remarkable,—caused a revolution in French music, and was the origin of that *music of effect* which composers of modern time have imitated through so many varied modifications. Among those of the French school, may be cited Méhul, Steibelt, Berton, Lesueur, and even Grétry, as throwing themselves into this new path, with an implicitness only differing in the several peculiarities that mark the style of each. It is true that Mozart had already revealed, in his immortal compositions of *Figaro* and *Don Giovanni*, all the effect to be produced by grand combinations in harmony, and by fine instrumental accompaniment in conjunction with the most exquisite melodies; but these works, produced before even Mozart's own countrymen were capable of fully comprehending them, were at that time entirely unknown to foreigners. There can be no doubt therefore, that Cherubini was indebted to his own inspiration alone, for the new style which he introduced into France; while a careful comparison between his manner and that of his illustrious predecessor attests the fact beyond dispute.

The revolution commenced by *Lodoiska*, was completed by *Elisa*, or *Mount St. Bernard*, and by *Medea*. Unfor-

tunately, these operas, the music of which, after a lapse of many years, excites the admiration of musicians, were composed on libretti, either devoid of interest, or written in a style of absurdity, that prevents their keeping possession of the stage. As a proof that Cherubini needed nothing else for the attainment of popular success, than more interesting or more rational groundworks for his music, the opera of *Les deux Journées* was received with enthusiasm; its music is written on the same model as Cherubini's other French compositions, but its story possesses interest, and is well suited to the lovely character of the music. More than two hundred representations of this beautiful work did not exhaust the delight of true judges, yet, notwithstanding the high reputation enjoyed by Cherubini throughout Europe, his position in France was not worthy of his great talent. The emoluments of office, as Inspector of the Conservatoire, formed all his income, and hardly sufficed for the maintenance of a numerous family. The head of that Government which succeeded the Directory, showed little favor to the man whose name was revered throughout France. England, Italy, and, above all, Germany. Compelled at last to provide for the means of existence, it was towards this land of harmony that Cherubini cast his eyes, as a resource. An engagement was offered him to write some operas for Vienna, which he accepted, and repaired thither, with his family, in the spring of 1805. Arrived in the imperial city, he wrote the score of *Faniska*; the beauties of which excited the admiration of all the Viennese artists. Haydn and Beethoven pronounced the author of this work, the first dramatic composer of his time. The French musicians, and Méhul himself, subscribed to this verdict. But scarcely had Cherubini begun to reap the fruits of his success, and to plan new productions, when the war broke out between France and Austria. The results of this war are well known; Vienna was surrounded by French troops, the court of Francis II. was compelled to leave, and the author of *Faniska* found himself obliged to return to Paris, where he expiated, in a forced leisure, the glory of a success which had seemed to defy Napoleon's disdain.

Meanwhile, some friends essayed to remove the prejudices and dislike conceived by this latter; they induced Cherubini to write an Italian opera for the theatre at the Tuileries, and Crescentini promised to sing the principal part. The composer yielded to their persuasions, and some months afterwards, the score of *Pimmaglione* was completed. This charming work, written in a totally different style from the other productions of Cherubini, contains scenes of a most felicitous conception. Napoleon seemed surprised when he was told the name of its author; he evinced at first some satisfaction, but no amelioration in the position of the composer was the result. So flagrant

an injustice could not but carry discouragement to the artist's soul; but suddenly, in the midst of the neglect into which he had fallen, unforeseen circumstances directed Cherubini to a new course, which may be considered as one of the most solid foundations of his renown. He had just left Paris, to enjoy, at the residence of M. le Prince de Chimay, a repose of spirit, a calm, that he felt imperatively necessary for him. He was in one of those crises of disgust at Art, which are not of unfrequent occurrence in the lives of great artists; but in order that his spirit might not lack aliment, he had taken up the pursuit of botany, and seemed to have no other thought than the diligent prosecution of this science. It so happened, that a project was formed for getting up a mass with music in the church of Chimay; but, for the realization of this project one thing was wanting,—namely, the music of the mass. They had recourse to Cherubini; who at first refused, but afterwards, consented. It was on this occasion that he wrote his admirable mass for three voices, in F. The prevailing idea in this effort, has nothing in common with that which pervades all the music of the ancient Roman school; that was conceived as an emanation of pure sentiment, apart from all human passion; while Cherubini, on the contrary, chose that his music should express a dramatic sense of the words, and in the fulfilment of this idea, he gave proof of a talent so exalted, as to leave him without rival in this particular. A union of the severe beauties of fugue and counterpoint, with those belonging to dramatic expression, and rich instrumental effects, is an achievement peculiar to the genius of Cherubini. The European success obtained by this fine work, determined its author to produce many others similar in style. The restoration of the old French monarchy, removing the kind of proscription under which Cherubini dwelt, gave him frequent occasion to exercise his talent in this way. In 1816, he succeeded Martini in his office of superintendent of the king's music; and from that time forth, he continued to write numerous masses and motets for the service at the royal chapel. A portion of them only have been published; but the majority of these works are considered by judges to be compositions of a very high order.

Among the principal works of Cherubini may be numbered no fewer than 32 operas, 29 church compositions, four cantatas, and several instrumental pieces; besides the admirable Treatise on Counterpoint and Fugue, first published in Paris, in 1833. This latter work is, in fact, the result of Cherubini's experience as to what was necessary in teaching counterpoint to the pupils of the Conservatoire for nearly a quarter of a century; and the examples are models of that perfection of style which distinguishes the productions of the ancient Italian masters. After filling the post of Inspector of the Conservatoire of Music in Paris during a period of twenty years, Cherubini was nominated Professor of Composition there, in 1816, and subsequently, Director, in 1822. He was created Chevalier of the Legion of Honor in 1814, became an officer of the order, and chevalier of that of Saint Michael. The Institute of Holland, the Academy of Music at Stockholm, and the Academy of Fine Arts in France, elected him among their members.

He resided in Paris until the period of his death, which took place in 1842, at the age of eighty-two.

The obsequies of the great composer were celebrated with much pomp. More than three thousand persons repaired to the Conservatoire, and attended the funeral train to its destination at St. Roch. The whole school,—professors and students,—accompanied the procession. Mournful music, consisting, among other productions of the illustrious deceased, of the piece formerly composed for the obsequies of General Hoche, was played during its progress to the church; where his solemn Requiem, for male voices, recently written, was performed. Nothing, in short, was omitted, to render this closing homage complete. Subsequently, a subscription was voluntarily entered into among the artists, with a view of erecting a monument to his memory; and a proposal was made, to give the name of Cherubini to one of the streets in Paris adjoining the principal lyric theatres.

He enjoyed the respect and attachment of his pupils, the esteem of his intimates, and the highest admiration from those best capable of appreciating his genius—the first-rate musicians of his own time.

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A TREATISE

ON

COUNTERPOINT AND FUGUE.

INTRODUCTION.

IN commencing this treatise, I suppose the pupil to be already acquainted with the theory of chords, and consequently, of harmony. I cause him, therefore, at once to enter upon the study of *strict counterpoint*; not that which accorded with the system of tones and modes observed by ancient composers, but modern strict counterpoint, that is to say, according to the present tonal system, which will imperceptibly lead the pupil to familiarize himself with the art of writing fugue—the true foundation of composing. It is needful that the pupil should be taught to observe strict rules, in order that when eventually composing in a free style, he should know how and why his genius—provided he have any—has caused him frequently to liberate himself from the rigour of first rules. By subjecting himself, at the outset, to the severity of these rules, he will subsequently know how to avoid with prudence the abuse of license; and by this means also, he will be able to form himself in the style which befits the fugal art, a style the most difficult to acquire. I would induce the pupil who aims at becoming a composer, to read, and even to copy out, with attention, and with reflection, as much as he can of the works of the classical composers particularly, and occasionally those of inferior composers, with the view of learning from the former what mode he is to pursue for composing well, and from the latter, in what way he may avoid the contrary. By such a proceeding, frequently repeated, the pupil, in learning to exercise his ear through his sight, will gradually form his style, his feeling, and his taste.

The young composer, who shall carefully follow the instructions contained in this treatise, once having mastered those upon fugue, will have no more need of lessons, but will be able to write with purity in all styles, and will with ease, while studying the form of different kinds of composition, acquire the power of expressing clearly his own ideas, so as to produce the effect he desires.

PRELIMINARY PROPOSITIONS.

Upon concords which should be employed in strict counterpoint.

The ancient composers, since Guido Aretino's time, have admitted only two *perfect* concords—the octave and the perfect fifth; and two *imperfect* concords—the third, and the sixth.

The first are called perfect because they are immutable.

The second are called imperfect, because they admit of being altered, and may be either major or minor.

Upon discords to be employed in strict counterpoint.

The discords are, the second, the fourth, the seventh, and the ninth. These discords can only be employed, when prepared by a concord, and resolved by another, unless they are used 'passingly,' of which we shall hereafter speak.

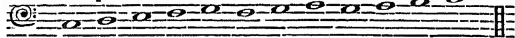
The imperfect fifth, and the augmented fourth, or tritone, were rejected by the ancients; they should, therefore, only be employed in strict counterpoint, as passing discords.

Observation.—I here state, once for all, that in speaking of modern strict counterpoint, I merely use the word 'modern' in reference to the tonal system; but, as regards the chords themselves, I have invariably used those met with in the ancient authors,—viz: the chord of the third and fifth, the chord of the third and sixth, and the discords above mentioned. It is only in treating fugue, that the pupil can allow himself more latitude.

Upon various kinds of movement.

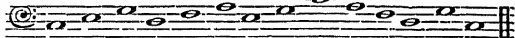
By the word 'movement,' the progression of one sound to another, is understood; either melodically, in a single part, or harmonially, where there are several parts at once. Melodically, 'conjunct movement' is the name given to a succession of sounds proceeding gradually, thus:—

Example 1.



'Disjunct movement' is the name given to sounds succeeding each other by intervals:—

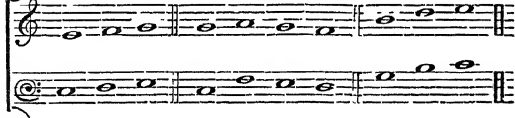
Ex. 2.



Harmonially, 'direct,' 'right,' or 'similar movement,' is the name given to the progression of two or more parts ascending or descending in the same direction:—

Direct movement in two parts.

Ex. 3.



Direct movement in three parts.

Ex. 4.



'Contrary movement' takes place, where one part ascends, while the other descends:—

Ex. 5.



When one or more parts ascend or descend, while one or more other parts remain unmoved, it is called 'oblique movement':—

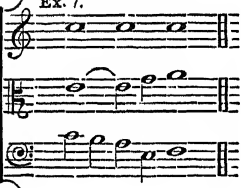
In two parts.

Ex. 6.



In three parts.

Ex. 7.



In four parts.

Ex. 8.



The most elegant of these three movements is 'contrary movement'; 'oblique movement' holds the second rank; of 'direct movement' sparing use should be made, because it gives rise to defects which will hereafter be pointed out.

It may be added, that in all species of counterpoint here treated of, as well as in fugue, the pupil should write for voices and not for instruments. It will therefore be necessary that he should conform to the natural compass of the different kinds of voices. He will find therein the advantage of learning to produce effects with voices alone, a study not only difficult, but too much neglected; and he will afterwards find himself much more at ease, in writing for instruments, when he will no longer be obliged to restrain himself within the limits of the voice.

TWO-PART COUNTERPOINT.

Two-part counterpoint is the more strict, both in the ancient and the modern system. The reason of this is plain: the fewer the difficulties to be vanquished, the more the rules must be severe. Two-part writing does not involve so many trammels, as a larger number of parts progressing together; so that the strictness of this kind of composition diminishes in proportion as the number of parts increase.

First order—note against note.

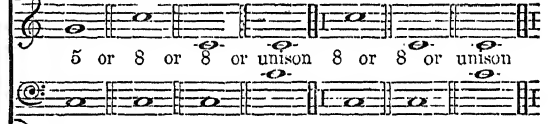
RULE I.

The commencement must be a perfect concord, and the termination also; so that the first bar may be either in fifth, in octave, (or in unison), and the last bar should be simply in octave, or in unison. Let it be borne in mind, once for all, that by the word 'fifth' is also understood the twelfth; and by the word 'octave,' the fifteenth, according to the relative distances of the voices employed; and the same will apply to all intervals which may be doubled or tripled.

Ex. 9.

First bar.

Last bar.



RULE II.

The parts should progress always by concords, with endeavour to avoid the unison, excepting at the first or last bar.

Observation.—The principal aim in counterpoint being to produce harmony, unison is forbidden, because it produces none. This does not hold good with regard to the octave; for, although the octave is almost in the same condition with the unison, yet the difference which exists between the grave and acute sounds renders it less devoid of harmony than the unison.

RULE III.

It is sometimes admissible to let the higher part pass beneath the lower part, always, however, taking care that they shall be in concord, and not allowing this method to continue too long, as it is only admissible in case of extremity, or in order to make the parts flow well, since the pupil should, as we have just said, write for voices:—

Ex. 10.



These marks X indicate the places where the higher part passes beneath the lower. It cannot, however, too strongly be recommended, that this method should never be employed but with great reserve.

RULE IV.

Several perfect concords of the same denomination should never be permitted to succeed each other, at whatever pitch they may occur; consequently, two fifths and two octaves in succession are prohibited.

This prohibition is applicable to every kind of strict composition, in two parts, as well as in more.

Observation.—A succession of octaves renders harmony well-nigh void; a succession of fifths forms a discordance, because the upper part progresses in one key, at the same time that the lower part progresses in another. For example, if, in the key of C, an upper part be added, which gives a perfect fifth at each bar, thus—



It follows, that one part would be in C, while the other would be in G. It is from this concurrence of two keys, that the discordance arises, and consequently, the prohibition to introduce several fifths in succession; as, even when the movement of the parts instead of being conjunct, should be disjunct, the discordance not the less exists.



Here is one of these defects arising from 'direct movement,' which it was previously promised should be pointed out.

Consecutive fifths have been, and still are, tolerated in 'contrary movement,' because if they are of the same kind, this movement causes them to change their nature.



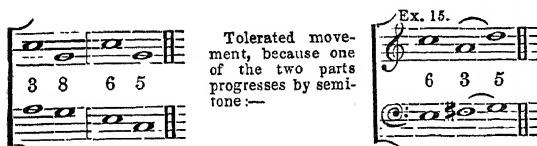
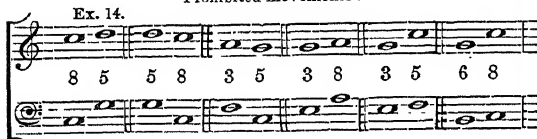
In this example it will be seen that one is a twelfth, and the other a fifth, which changes their nature. Nevertheless, it is forbidden to use this permission in two-part counterpoint, particularly note against note; this method is tolerated in middle parts, when composing for four voices, where there is difficulty in making the parts flow well.

The pupil may meet in works of free composition, —as operas, symphonies, &c.—with consecutive fifths; but these licenses are only to be tolerated in this style of composition.

RULE V.

It is prohibited to pass to a perfect concord by 'direct movement,' excepting when one of the two proceeds by semitone. This exception is tolerated.

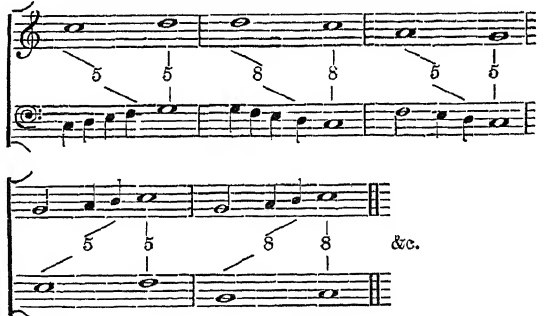
Prohibited movements :



The movements in example 14 are prohibited,

because, supposing the distances formed by the intervals are filled by notes of inferior value ascending or descending, there would be either two fifths or two octaves—called two concealed fifths or octaves :—

Example 14 with the intervals supplied by crotchets.



Observation.—This rule, at first sight, seems ill-founded; because, the intervention of crotchets not being written down by the composer, the two fifths or two octaves do not perceptibly exist. But the singer may add these crotchets; and in that case, the two fifths or two octaves are clearly heard. The ancient composers, in order to evade the objectionable point which would arise from the inconsiderate license that the singer might take, forbade going to a perfect concord by direct movement. The rule, therefore, to use contrary movement in preference, is excellent, because it prevents falling into the defect—hidden though it be—of which direct movement is the cause. This rule, also, indicates yet another objectionable point occasioned by direct movement.

As to the tolerated movement, instanced in example 15, there the case is different; inasmuch as by filling up with crotchets the spaces marked by the intervals, there result, it is true, two fifths, but one is *imperfect*, the other *perfect*.

Example 15 with crotchets.



These two fifths are tolerated, because they are not of the same nature, and because the discord of which we have spoken, arising from perfect fifths in succession, does not take place in this case. The old composers avoided this method in two part counterpoint; it was only in composition for several voices, that they availed themselves of it in one of the middle parts, when they desired to escape from some perplexing point.

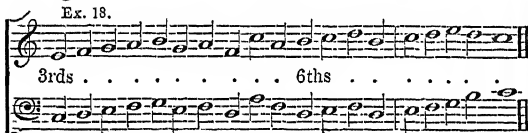
RULE VI.

All movement should be either diatonic or natural, in regard to melody; and conjunct movement better suits the style of strict counterpoint than disjunct movement. Accordingly, movement of the *major* and *minor second*, of the *major* and *minor third*, of the perfect fourth, of the perfect fifth, of the minor sixth, and of the octave, are permitted either in

ascending or descending. The movement of the superfluous fourth, or tritone, of the imperfect fifth, and of the major and minor seventh, are expressly prohibited either in ascending or descending.

Observation.—This rule is a very wise one; and the ancient masters were all the more judicious in observing it, since they wrote for voices alone, without accompaniment. They thus obtained an easy and correct melody, where prohibited movement would have rendered it difficult of intonation. Nevertheless, this rule has been much deviated from, in modern composition.

With regard to movement which should be employed in the case of one part respectively with another, it is, as has been already said, contrary movement that should be preferred to oblique movement, and this latter, to direct movement. The last should be very seldom used; for even when all the rules are observed which have been laid down to evade the objectionable points that arise from its frequent use, another objectionable point would be incurred—not positively contrary to rule, but contrary to good taste, good style, and the diversity of concords; since by this movement, there would be a long succession of either thirds or sixths—producing an effect both trivial and monotonous.



This example offers throughout the same concord, the same movement, and consequently the same unvaried effect.

Observations.—As many as three thirds, or three sixths in succession, at the utmost, may be used; but to go beyond that number would be a wilful committal of pre-stated error.

RULE VII.

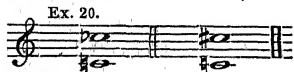
False relation of the octave, and of the tritone, between the parts, should be avoided; these two relations are harsh to the ear,—especially that of the octave.

Observation.—Relation signifies the immediate affinity existing mutually between two sounds, successive or simultaneous. This affinity is considered according to the nature of the interval formed by the two sounds, so that the relation shall be true when the interval is true; it is false when there is alteration by excess or diminution. Among false relations, those only are included, in harmony, of which the two sounds do not equally belong to the key in which they occur. The diminished octave, or the superfluous octave, is a false relation in melody as in harmony, however they may be used. The disagreeable effect it produces may be mitigated, but not entirely destroyed. The employment of this movement is therefore prohibited in melody:—

False relations of the diminished octave and the superfluous octave.



In harmony, the use of these octaves struck simultaneously, and held down for some time, is inadmissible.

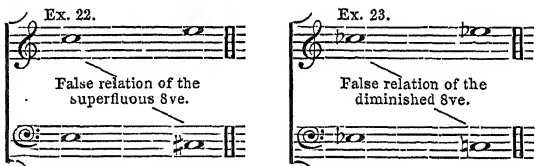


Nevertheless, there are modern composers who have thought fit to employ it, thus:—



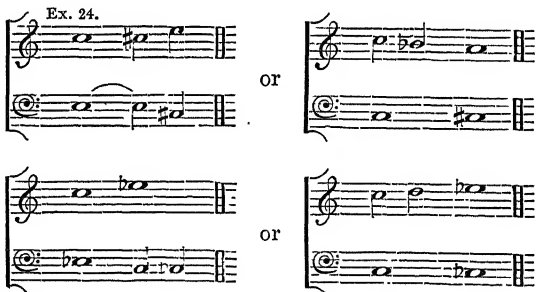
In this case they consider the C \flat and the C \sharp but as passing alterations, and as notes of little value struck in the unaccented part of the bar.

It is a very great license, which is only just to be tolerated in a style of composition of the freest kind, but which should be rejected altogether in strict counterpoint. There exists another case, in which the false relation of the octave in harmony may be hazarded, between two different chords, as thus:—



The C natural in example 22, introduced with the first chord in the upper part, forms a discord with the C \sharp introduced into the second chord in the lower part. If the sense of hearing be consulted on the subject, it will be agreed that nothing can destroy, in this case, the impression which the ear has received from the sound of the C natural; because it still lasts while the sound of the C \sharp is being struck, which produces nearly the same effect as if these two sounds were simultaneous. If reason be consulted, in its turn, it will be decided that the discord formed by these two sounds originates in their irrelevance, and from the false affinity that exists between them, since C natural and C \sharp each belong to two different keys, and the chords which severally contain them, cannot follow one another in the succession in which they are here placed; unless other intermediate and relative chords, by linking them together, be made to obviate the false relation. What has just been said respecting example 22 is equally applicable to example 23.

In order to render the effect less harsh in the succession of these two chords—as it is impossible to destroy it entirely—a softening expedient of protraction must be found without employing other chords. The means are simple; it must be so managed, that the part which has struck the C natural must cause the altered C to be heard.



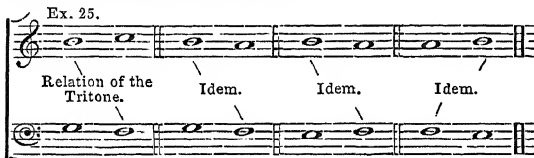
By these simple means, and other expedients, somewhat similar, the unpleasant impression may be in a measure mitigated or rendered scarcely perceptible, because the ear not being hurt so immediately in this case as in the

other, lends itself by degrees to endure the impression of the false relation. Nevertheless, in a study of modern strict counterpoint, this chromatic movement should be as much as possible avoided.

The Tritone is always, in melody, a false relation; besides being a prohibited movement (see Rule 6th).

This interval produces also a false relation in harmony, especially in two-part counterpoint of the first order, when these parts are disposed in such a way that this interval is visibly present.

This interval is visibly present, when the two sounds of which it is composed are to be heard one after the other in the two parts, and when the chords which contain them cannot belong to the same key, either by their nature or by the manner in which they succeed each other:—



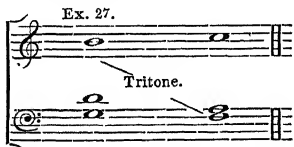
Care should be taken to avoid entirely such kind of relation, in two-part counterpoint more especially; and if they are not to be avoided, endeavour should at least be made so to mask them, in disposing the part which forms the counterpoint, as that one of the two sounds which constitute the Tritone may be suppressed, whether a change be made, or the same chords be preserved:—



By the aid of these corrections, the relation is partly, or entirely, veiled. In the other orders of counterpoint, as will be seen, it is easier, than in this one, to avoid the false relations of Tritone.

It now remains to be demonstrated, how and why the Tritone is a false relation in harmony. What I am about to state, applies equally to two-part counterpoint, as to that in several parts; and I here subjoin this demonstration in order not to have occasion hereafter for mentioning it with so much detail.

In order therefore to explain the course of this false relation, I take the major common chord of G, which I cause to be immediately succeeded by that of F:—



The succession of these two chords instantly generates the false relation of Tritone. Firstly, because the first chord, supposing it to be considered as belonging to the key of C, naturally tends to proceed to the tonic or to the relative minor A, and not to the sub-dominant. Secondly, supposing, on the contrary, that this same chord belongs to the key of G, the chord of F natural which follows,

becomes alien to it, since it would be requisite that the F should be \sharp , in order that the analogy between these two chords should exist; and moreover this F \sharp ought to carry the chord of the sixth. Thirdly, by the same process of reasoning, if the second chord be considered as belonging to the key of C, or to the key of F, in the former hypotheses, it would require to be followed and not preceded by the chord of G, and in the latter case, the B natural of the chord of G, becomes necessarily and evidently alien to it, since by analogy this B should be flat. Thus then the F and the B being in open contradiction, the one by the other, and the one with the other, the relation which results between them is false.

Consequently, all successions of chords, of which one contains an F, and the other a B, and *vice versa*, indisputably bring about the false relation of Tritone. Here is a succession of chords, which always present this relation, and which accordingly produce a very harsh effect:—



RULE VIII.

Except at the first bar, and the last, imperfect concords should always be introduced, in the course of composition, in preference to perfect ones. The object of this rule is to produce harmony by means of imperfect concords, which are more harmonious than the others. Nevertheless, the employment of many imperfect concords of the same denomination would lead to the abuse pointed out in Rule VI., which should be carefully avoided. The composer should know how to intermingle with taste and discernment perfect and imperfect concords, in order to give harmony to the counterpoint.



These examples are in conformity with the rules of strict counterpoint of the first order. Imperfect

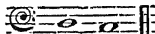
concorde are employed with variety, and more frequently than perfect concords. Direct, contrary, and oblique movement, are judiciously treated; the false relation of Tritone is avoided; and the melody progresses throughout, diatonically, with ease and elegance.

Observations.—In order to put in practice all the rules above cited, the pupil will receive from his instructor a *subject*, which he should first place in the bass, and upon which he should compose as many different melodies as he can invent,—always employing alternately Soprano, Contralto, and Tenor voices. Then he must place this subject in the upper part, and compose to it several Bases.

This subject, which the pupil receives from his instructor, is called the *given-subject*, or *plain-song*; the part composed by the pupil is termed *Counterpoint*.

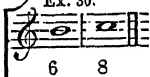

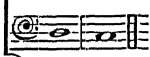
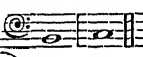
There will be found at the end of this treatise, several different *subjects*, for each of the orders of counterpoint, which will give the pupil an opportunity of employing all the resources of counterpoint.

When placing the *subject* in the upper part, the pupil should employ the voice best adapted to this plain-song; and sometimes he will find himself compelled to transpose its key, in order that he may employ the different voices without transgressing the limits of their compass.

As the two last bars of the *subject* should always progress from the second of the key to the tonic—for example, for the key of C,  the last bar

but one of the part which forms the counterpoint must always be in *major sixth*, and the last bar in *octave*, provided the subject be in the Bass; and if it be in the upper part, the last bar but one of the counterpoint part will be in *minor third*, and the last bar in octave. As thus:—

Ex. 30.

Counterpoint.		Subject carried into the upper part.	
Subject.		Counterpoint.	

Before concluding the first order of counterpoint, a word must be said respecting modulations; and the observations upon this head will be applicable to all kinds of strict counterpoint.

Modulation should never be made, in any piece whatever, excepting into those keys, the tonics of which form part of the scale constituting the original key.

Supposing the scale of C is the original key, we can only modulate into G major, into A, the relative minor, into F major, and into D minor; and moreover, we must only touch, in passing, the key of F, because it weakens the principal key on account of the B flat which destroys the leading note; the same mode of treatment must be pursued with the key of D minor, for the same reason as the key of F, more particularly as it destroys the tonic, by the C \sharp , which is the leading note of this key. We may also modulate into E minor, but not remain in that key, still less than in the two keys above-mentioned, on account of the F \sharp and the D \sharp which are introduced by it. The key of B is proscribed, because it has no perfect fifth. Supposing, now, the scale to be A minor, the relative of C. We may first modulate into C major, and touch, in passing, the keys of F major, and of D minor; that of E minor may be

sustained. The key of B is proscribed in this original key, for the same reason as in the original key of C.

All these modulations are natural and analogous to the principal or original key. It is experience and study, which will enable the pupil to introduce these several keys, in a judicious and agreeable manner.

TWO-PART COUNTERPOINT.

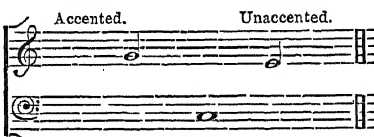
Second order—two notes against one.

RULE IX.

In this order of counterpoint, two minims should be placed over every semibreve of the subject, excepting at the last bar, where a semibreve should always be put against a semibreve.

The first part of the bar which is occupied by a minim, is called the *accented part of the bar*; and the second part occupied equally by another minim, is called the *unaccented part of the bar*.

Ex. 31.



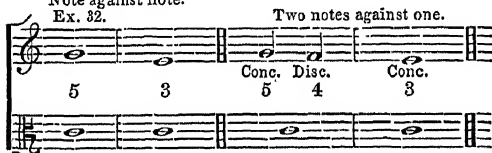
RULE X.

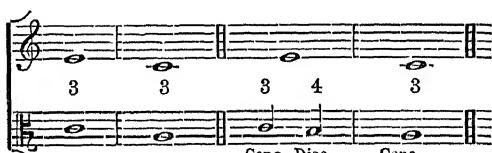
The *accented* part of the bar should be in concord; although there are cases, where this may allow of variation,—that is to say, by employing a discord at the accented part of the bar; but this can only be in certain dilemmas, either that the melody shall not be too disjunct, or to avoid other objectionable points.

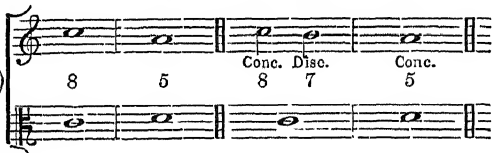
The *unaccented* part of the bar may consist of a concord, or else of a discord, provided this latter be introduced between two concords, and that the movement of the melody be conjunct. In such a case, this discord is called a *passing one*.


Ex. 32.

Note against note. Two notes against one.

(I) 

(II) 

(III) 

(IV) 

(V)

(VI)

RULE XI.

The accented parts of the bar are not in this order subjected to Rule IV; provided, however, that the infraction of that rule be corrected in the unaccented part,—by which is meant: Firstly, that the unaccented parts shall strike another concord. Secondly, that from the accented part of the bar to the unaccented, the procedure shall be by an interval of more than a third. Thirdly, that in proceeding from the accented to the unaccented part, it shall be by contrary movement.

Demonstrations.—It is now to be seen, whether, in fulfilling the prescribed conditions, several consecutive fifths may be saved.

Fault according to Rule IV :—

Ex. 33.

By observing the conditions of Rule XI., the melody can only be arranged thus :—

Ex. 34.

For it is prohibited to be written thus :—

Ex. 35.

It follows, then, from these two methods, that the fifths are not saved; firstly, because, in demonstration 34, the unison which occurs in the unaccented parts of the bars, cannot, on account of its nullity, either mitigate, or destroy, the effect of the fifth which precedes it, nor of that which follows it; secondly, because, in demonstration 35, the interval of a third which intervenes between the accented and unaccented part of the bar, is too insignificant to work the desired effect.

There is a method by which several consecutive fifths may be saved; thus :—

Ex. 36.

But this method is harsh and bold, inasmuch as between the first unaccented part and the second accented part, there occurs a movement prohibited by Rule VI. This expedient, therefore, is available to save two consecutive fifths only, and not more; and even then, it must be in cases where the melody and the harmony violate no rule.

It may now be examined, whether, under favor of the prescribed conditions, several successive octaves can be saved.

Fault according to Rule IV :—

Ex. 37.

By observing Rule XI., these means may not be employed :—

Ex. 38.

All the conditions are fulfilled by this method, and the octaves are saved, at least according to the rule :—

Ex. 39.

But even this method is not exempt from reproach, since, in order to save several octaves, two fifths are introduced in the two unaccented parts which succeed each other; and although whatever occurs in the unaccented part of a bar is not regarded with extreme rigour, yet the two fifths are not the less perceptible to the ear.

The following examples are better, because they offer no such objectionable point, and because they do not redeem one fault by another :—

Ex. 40.

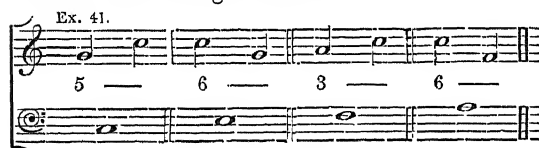
Notwithstanding, it is to be observed, that this method of saving either two fifths or two octaves, was regarded by the ancient precisians, as a reprehensible license, in two-part counterpoint. I am of the same opinion; and I think that two accented parts succeeding each other in fifth or in octave, whatever may be the intervening note placed on the unaccented part, the impression produced by the two fifths or two octaves is not destroyed; unless indeed the movement be very slow, in which case each portion being taken for an entire bar, the unaccented parts may be computed by feeling, as so many accented ones. This reasoning, however, is specious, and should not pass into a law.

It is to be concluded, then, that the present rule must be applied only to composition in more than two parts; or else to employ it in this order but very rarely, and as a means of eluding some perplexing point.

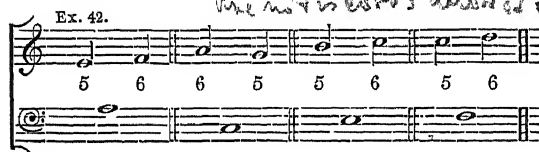
These remarks and demonstrations upon the subject of two fifths and two octaves, have been set down, not so much for the sake of proving by example that they may be saved in a stated manner, as to show the little force of this rule, which I look upon as having been added to the severe rules of the ancient classical authors. Notwithstanding its want of force, however, it may occasionally be of some use.

RULE XII.

In counterpoint of the present order, it is permitted to have a single chord in each bar, or to introduce two. Accordingly, when a single chord is taken, each minim must mark a different concord, but both must belong to the same chord.

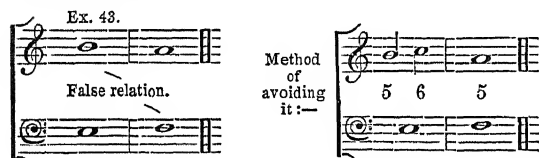


And when two chords are taken, the accented parts of the bar will be occupied by a concord belonging to one chord, and the unaccented part will, in its turn, consist of another concord belonging to a different chord:—

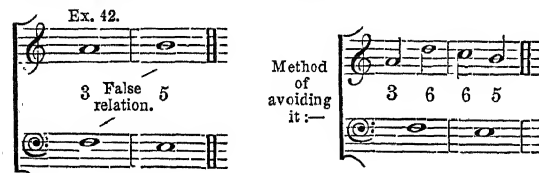


RULE XIII.

With two notes against one, it is easier entirely to avoid the false relation of tritone, and this facility arises from the power to divide the bar into two different chords.

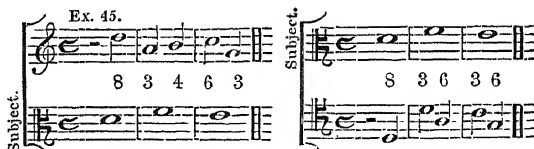


The chord of the ♯ placed between the common chords of E and F suffices to destroy the effect of the false relation. The following example offers a similar method for its avoidance:—



RULE XIV.

In this order of counterpoint, whether the subject occur in the upper part, or the lower; a minim rest instead of a note may be placed in the accented part of the first bar, provided the unaccented part consist of a perfect concord:—



This method is more elegant than if the two parts commenced at the same time:—

RULE XV.

In the first order, the disjunct movement of a minor sixth is permitted; in the second order, it should be employed only when the parts, by the nature and pitch of the subject, approach each other too nearly, and that there would be a difficulty in preserving their mutual distance otherwise than by this movement. It is likewise permitted in similar cases, as in the first order, to cross the parts—that is to say, to let one part pass above or below the other.

All the other movements, permitted in the first order, are retained in the present order.

Observation.—The leap of a minor sixth is here in a measure prohibited, because this interval being more difficult of intonation than all the other permitted intervals, particularly in ascending, it becomes still more so in this order, where notes of the smallest value occur, which leaves less time for preparing the intonation than notes of greater value.

RULE XVI.

When the subject lies in the lower part, and that it terminates, descending, from the second of the key and the tonic (D C in the key of C.) the counterpoint at the last bar but one should be (if possible) a fifth in the accented part, and a major sixth in the unaccented part of the bar:—



And when the subject lies in the upper part, the counterpoint should be (if possible) a fifth in the accented, and a third in the unaccented part of the bar:—



This rule forms a sequel to what was said respecting the two last bars of a subject in the observations which conclude the portion that treats of counterpoint of the first order. (Vide p. 12.)

Observations.—All the other rules of the first order which may be necessary to the present order, are retained here in all their rigour. It is therefore useless to re-cite them, as the pupil can refer to and consult them, or see by the experience he has already gained, the cases in which these rules serve to guide him.

Here follows the example of a lesson in the second order, that the pupil may perceive, at one view, how he is to proceed:—

Ex. 48.

Subject.

Subject.

It will be noticed in the above example, at the passage where there is a *, that instead of placing the discord in the unaccented part of the bar, according to Rule X., it is placed in the accented portion. As I have asserted that this method may be employed, I have introduced it here, expressly, for the sake of giving an example. I might have contrived differently; but, by putting the discord in the accented part of the bar, I obtain a more free and elegant melody; and this is one of the objects which may justify this infringement of the rule. In the course of studying, the pupil will meet with other cases in which this method may be employed. Upon going through these examples, it will be seen how the counterpoint should proceed, to be in conformity with all the rules, and to have the melody easy, as well as in the style which suits with this kind of composition.

TWO-PART COUNTERPOINT.

Third order—Four crotchets against one semibreve.

RULE XVII.

In this order of counterpoint, each of the two portions of the bar,—the accented as well as the unaccented,—are divided by two crotchets.

To be in conformity with the style of the ancient composers, it is necessary, respecting these crotchets, to employ, as much as possible, conjunct movement, in preference to disjunct movement.

RULE XVIII.

The first crotchet in the accented part of the bar should always be a concord; the second, the third, and the fourth crotchet may be alternately consonant and dissonant, provided each discord come between two concords, and that the melody progress by conjunct movement, as well ascending, as descending.

Ex. 49.

5 4 3 9 6 8 9 3 4 3

3 9 8 7 5 6 7 8 9 5

When the counterpoint is made to proceed by disjunct movement, the sounds which progress by this movement must be all consonant:—

Ex. 50.

3 6 3 4 6 6 7 8 6 3 3 5 6 3 6

5 + 3 4 6 8 6 5 8 5 8 7 6 8 3

6 7 8 6 3 6 3 4 5 3 5 3 + 3 3

Upon examining these examples, they will be found twice to contain the unison; this seems at first sight a fault, but in the present order, the unison is tolerated, on account of the slight value of the notes,—excepting, however, at the commencement of the bar.

Supplementary digression.—When the second crotchet of the first portion, and even of each portion, is dissonant, the ancient contrapuntists occasionally passed to the concord by a movement of a third, ascending or descending.

Ex. 51.

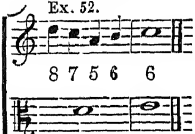
8 7 5 6 6 3 4 6 5 3 3 4 3 4 3

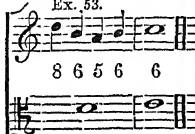
3 2 3 2 3 3 4 3 4 6 3 4 3 4 3

8 7 3 9 5 8 7 3 4 6 6 7 3 9 5


By the multiplied examples of this exception to the rule met with in classical authors, and the reiterated use made of it by them, there is warrant for thinking that this license may be converted into a precept. But what end would the present rule serve, were a method admitted that should destroy its effect? Better far, that such a license should neither be admitted nor tolerated in strict counterpoint. These different passages from the old composers are sub-

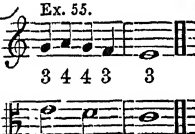
mitted for the inspection of the pupils, in order that they may know what to believe, when, in examining the works of the Classics, they come to passages where this license has been practised. There is no tradition which transmits the reason why these same Classics thus faultily deviated from the rule. There is no comprehending why, instead of doing thus :—

Ex. 52.  they did not prefer following the rule thus :—

Ex. 53. 

as in this case :—

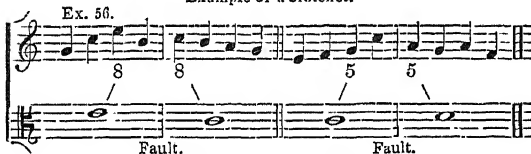
Ex. 54.  where they might have done thus :—

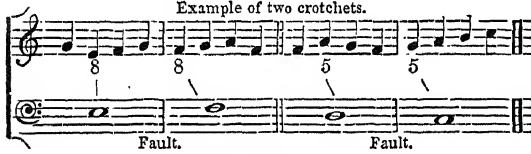
Ex. 55. 


In this latter example are two discords which succeed each other, and which brave the rule; but it is permitted in certain cases to use them thus, provided these discords succeed each other by conjunct movement: occasionally, similar passages will be met with, where it is necessary to introduce two discords in succession. To return to what has been said above, there is no reason which may excuse the classics for having employed discords by disjunct movement, if it be not that, for the sake of greater variety, and in consideration of the small value of crotchets, they caused the discord to leap by the interval of a third, which is the smallest,—with the exception of a second,—and consequently easier of intonation.

RULE XIX.

Neither a single crotchet, nor two, nor sometimes even three crotchets in two-part counterpoint, avail to save two fifths or two octaves; although in certain cases, contrary movement is employed, or a leap greater than a third.

Example of a crotchet.  Fault.

Example of two crotchets.  Fault.

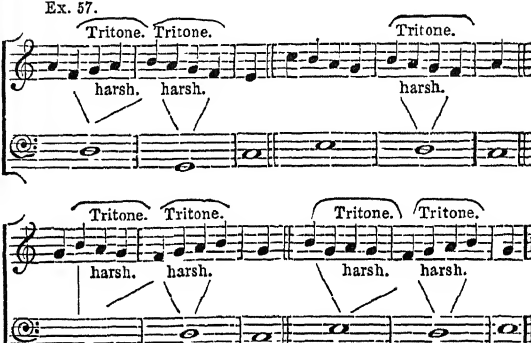
Example of three crotchets.  Fault.

RULE XX.

If in the preceding orders of the two-part counterpoint, leaps of a major sixth, or minor sixth, and those of a tritone and of a false fifth have been prohibited, they are still more strictly forbidden in the present order, on account of the slight value of the

notes, and of the short time which the voice has to prepare for assuring the intonation of harsh intervals.

The interval of tritone must also be avoided as hard of intonation, and as disagreeable to the ear; even when it can be reached by filling in with conjunct sounds, ascending or descending.

Ex. 57. 

The harshness of these passages arises from the circumstance, that the B and the F always occur at the extremes of pitch in the lower or upper points of the melody; and as the extreme sounds make more immediate appeal to the ear than the intervening sounds, it follows that the ear, in the cases here shown, is sensible of the harshness of the tritone, while the other sounds can neither totally efface it, nor even effectually dissipate it.

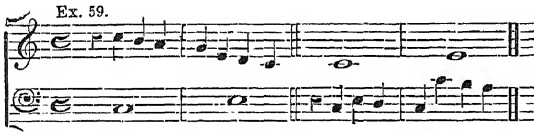
There are cases where the tritone, ascending or descending by gradual notes, may be introduced, without the objection denoted in the above example. It is when the two sounds which form the interval of tritone, do not occur at the two extremities of the melody, and are thus contained in a series of conjunct sounds.

Ex. 58. 

It will be seen by these two examples, that the tritone is concealed between the two extreme sounds, with very softened effect; and that by this means the disagreeable impression it produces, is far less perceptible, if it be not altogether destroyed.

RULE XXI.

In this order of counterpoint, in the same way as in the preceding order, a rest at the first bar of the part which forms the counterpoint, may be used; this rest will be of no longer duration than a crotchet, and the note which follows it must be a concord.



RULE XXII.

In the bar before the last, the first crotchet of the counterpoint should be a third, if possible. If the counterpoint lie in the upper part, it will ascend by degrees to the octave or unison of the last bar; and if the counterpoint lie in the lower part, it will descend by an interval of a third, again to ascend by degrees to the octave or unison of the last bar.



This rule is not stringent; and another method may be pursued when the subject is so constructed as not of necessity to demand this procedure.

In concluding this present order, a model of four crotchets against a semibreve is subjoined.

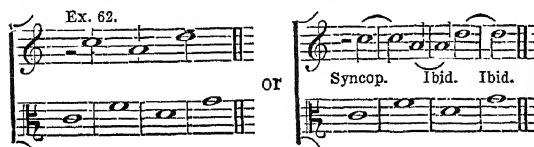


TWO-PART COUNTERPOINT.

Fourth order—On syncopation.

RULE XXIII.

This order of counterpoint allows of two minims only against a semibreve. By syncopation, is meant, a semibreve of which the first half occurs in the unaccented part of a bar, and the other half in the accented part of the following bar.



OR

Syncop. Ibid. Ibid.

RULE XXIV.

Syncopation should always have a concord at the unaccented part of the bar, while the accented may be either a concord or a discord, at pleasure. If the accented portion be a concord, the composer is at liberty to make the melody progress by degree, or by interval.

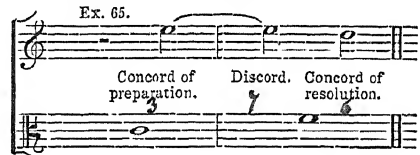


If the accented portion be a discord, the melody must descend by degree upon a concord, and not otherwise. This is called resolving a discord,—as the pupil must be aware, if he have studied harmony.



RULE XXV.

Discords on the accented portion must be prepared by a concord, and resolved, also, by another concord.



In a succession of dissonant syncopation on the accented part of the bar, the concord of resolution naturally becomes the concord of preparation to the discord that follows it.



These discords are only suspensions of the concords; since by leaving out the discord in each bar of the preceding example, this progression becomes no other than a succession of concords.



It will at once be perceived, therefore, by this means, upon what concord a discord should be

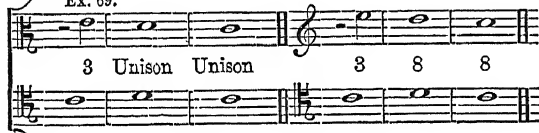
resolved; consequently, it is prohibited to make a succession of seconds resolved upon the unison, or a succession of ninths resolved upon the octave.

Ex. 68.



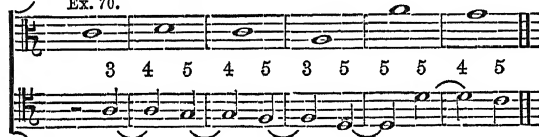
By leaving out the discord in each bar of these examples, there will be a succession of unisons, as regards the seconds, and a succession of octaves, as regards the ninths.

Ex. 69.



The same prohibition exists, when the counterpoint lies in the lower part, and when it might be believed that such successions could be employed. As a consequence of this precept, successions of discords, such as these in the following example, must not be introduced:—

Ex. 70.



By leaving out the syncopation, a prohibited succession of concords appear:—

Ex. 71.



Without using discords, the danger of making successive octaves, as well as fifths, may be incurred:—

Ex. 72.



By leaving out the syncopations, the false progression of the preceding example is made apparent:—

Ex. 73



It will be seen, in short, that in order to ascertain whether all the prescribed laws of this order are fulfilled without committing a single fault, there is nothing needful but to leave out the syncopation in each bar, which affords complete proof.

RULE XXVI.

In two-part counterpoint of the present order, it is necessary, as much as possible, to abstain from employing the discords of the fourth and the ninth. That of the seventh is preferable to these, when the counterpoint lies in the upper part; and that of the second, when the counterpoint lies in the lower part.

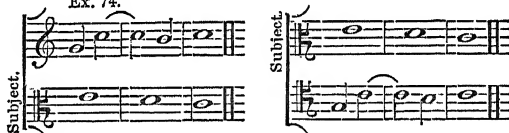
RULE XXVII.

The law of syncopation should be observed in each bar. If, however, this constraint render the melody not easy to be sustained at a medium pitch, and that the syncopation carries it too much above, or too much below; or if it induce similar phrases too nearly allied; or, in short, if it involve the introduction of passages too perplexing;—then, syncopation must be deferred for one, or two bars, at most. This expedient should be employed only after all possible methods of syncopation have been tried in vain.

RULE XXVIII.

In this order, at the last bar but one, the syncopation of the seventh should invariably be introduced, when the counterpoint lies in the upper part; and the syncopation of the second, when the counterpoint lies in the lower part.

Ex. 74.



RULE XXIX.

As instanced in counterpoint of two minims against a semibreve, so in the order now under discussion, a half rest at the first bar, may be employed, before commencing the counterpoint.

Example of a lesson in the present order.

Ex. 75.





TWO-PART COUNTERPOINT.

Fifth order—florid counterpoint.

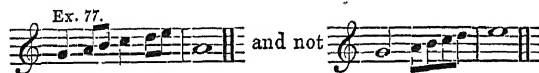
This order is one composed of the four preceding orders, employed alternately in the part which forms the counterpoint; and in addition to the characters of notation already recognized, quavers and dotted minims are included.

RULE XXX.

Quavers should succeed each other by conjunct movement, and rarely by disjunct movement. In order to follow the style of the ancient composers, no more than two quavers should be placed in each bar. These quavers must never occur in the first half of a sub-division, but in the second.



If four quavers be employed in a bar, they should be distributed between the two latter halves of each sub-division, and not follow each other consecutively.



In general, it is well to use this character sparingly, and not to multiply quavers too much; else, the counterpoint becomes too jumping, and uncongenial with the style appropriate to this kind of composition. Otherwise, quavers are subject to the same laws that govern crotchets, as regard passing discords. It will be seen, hereafter, how they are to be employed with respect to prepared discords.

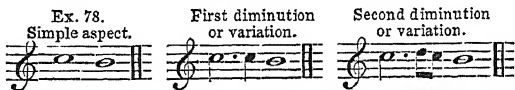
RULE XXXI.

Care should be taken to give as much elegance as possible to the melody, without, however, perverting, as has been already said, the severe character of the style which distinguishes strict counterpoint. It will not be out of place, to repeat here, that contrary and oblique movement—and consequently syncopation—are the best means to employ for ensuring elegance in florid counterpoint. It is likewise essential, to bear in mind, that when employing all the

admitted characters of notation, they should be interspersed with tact, in order that a too frequent recurrence of the same forms may be avoided.

RULE XXXII.

The dot serves as a diminution to the semibreve, inasmuch as it converts it first into a dotted minim, and then into a crotchet, or two quavers.



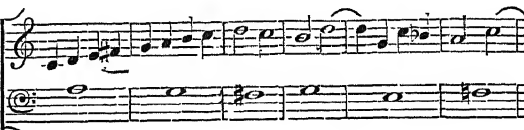
Diminutions or variations of this kind, may also occur in syncopations, and by their means, the duration of the discords is lessened. These diminutions give much grace to the melody.



RULE XXXIII.

The counterpoint, in this order, is subject,—with respect to the last bar but one,—to the same rule as in the preceding order; Rule XXVIII should therefore be consulted, where mention is also made of the first bar, which should be similarly treated in florid counterpoint.

Example of a lesson in the present order.





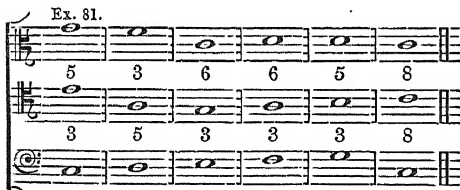
THREE-PART COUNTERPOINT.

First order—note against note.

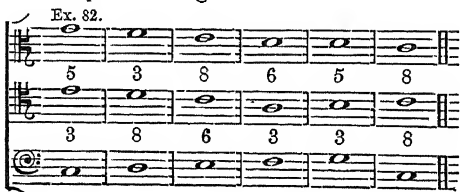
Three-part counterpoint is not so strict as two-part counterpoint. It may even be said that rigorous strictness, belongs, in *fact*, only to this latter. The severity of the rules relaxes, in proportion as the difficulties multiply; and these difficulties increase in exact ratio with the number of parts that are made to progress together. Nevertheless, this is no reason for entire emancipation from the severity which marks the kind of composition in question; for there is a wide difference between the facilities granted to this kind of composition, and those which have been assumed in the system of modern music.

RULE XXXIV.

In this order of counterpoint, the harmony should be complete in each bar, as often as may be, without rendering the melody too disjointed, and consequently too difficult. It will therefore sometimes be necessary, instead of always employing complete chords, to suppress a note of a chord, and double one of those that remain, in order to obtain a more flowing melody in the parts, and at the same time more variety of effect,—a variety which is produced by the mixture of complete chords and incomplete chords.



Each chord of this example is complete; but although the parts sing tolerably well, they sing still better in the following example, where the chords are not complete throughout:—



Example 82, less complete than example 81, is, for that very reason, more easy as well as more elegant.

RULE XXXV.

The first bar should, generally speaking, consist of the common chord; it may, however, happen,—on account of the diapason or compass of the voices, or else on account of the bar which follows,—that instead of employing the common chord thus, $\frac{5}{1}$, it may be necessary to use it thus, $\frac{3}{1}$, and even to curtail it of some one of its members. In such a case, the following forms of usage may be adopted: as $\frac{3}{1}$ or $\frac{8}{1}$ or $\frac{5}{1}$ or $\frac{8}{1}$ or $\frac{8}{1}$; this latter, from offering throughout the same sound, produces the same effect as the unison. It is permitted to commence in this manner.

As to employing the common chord in the last bar, these are the forms to be adopted: $\frac{1}{1}$ or $\frac{8}{1}$ or $\frac{5}{1}$ or $\frac{5}{1}$, as much as may be possible; but it is frequently difficult, and sometimes even impossible, to employ either of these forms when the subject lies in the lower part; and in this case, the third and the octave must be used to conclude with. The ancient composers usually finished with the major third, whatever might be the nature of the principal key; and they gave as a reason, that the minor third being more imperfect than the major third, the latter was preferable to conclude with.

RULE XXXVI.

The parts should be preserved at a suitable distance from one another, but the nearer they approach, the better will be the effect they produce. There are cases where this rule admits of exceptions; but the endeavour should be to use them rarely, and so to manage as to avoid their necessity, unless this is absolutely impossible. In order to facilitate the means of observing this rule, it is permitted, in a difficult position, to make one of the upper parts pass below an under part.

RULE XXXVII.

It is prohibited, in three-part counterpoint, as in two-part counterpoint, to make concealed fifths or octaves either between the two extreme parts, or between the intermediate part and one of the two other parts.

It is allowable, but very rarely, to deviate from this rule (as regards the intermediate part alone) in a case where the strict observance of this prohibition would impede the progress of the two other parts, or give rise to some still greater objection in the following bar.

There is no exception, as regards the extreme parts with each other.

Observation.—It is useless to mention here the rule which prohibits the two fifths and two octaves in succession, since this rule applies to all kinds of composition.

In like manner, the prohibition against the introduction of two concealed fifths or octaves between the two extreme parts, holds good likewise in all kinds of strict composition.

RULE XXXVIII.

In the employment of incomplete chords, the third or the sixth must not be heard in two parts at a time. It is prohibited to double the one or the other, on account of their imperfection, and because they impoverish the harmony. The doubled fifth or doubled octave are tolerated in the employment of incomplete chords on account of their perfection. This rule, nevertheless, is subject to many exceptions; and there are several cases, in which, for the sake of good harmony, and in order to effect a judicious procedure of the parts, in short, to avoid important faults, the doubling of imperfect concords is allowed, if all means of managing otherwise have been tried in vain.

Example of this rule strictly followed.

83.

6 3 5 6 prohibited prohibited 3 3 3 6 3 3 3 5 tolerated tolerated.

RULE XXXIX.

The upper parts should never form fourths with the lower part; consequently, the chord of the fourth and sixth must never be employed. A fourth between the intermediate part and the upper part is tolerated, as, for example, in the chord $\frac{6}{4}$ or in the incomplete common chord, according to this form, $\frac{8}{7}$ as it may be employed in the first bar and in the last bar.

RULE XL.

The chord should always be complete in the last bar but one.

In conclusion, an example of a lesson in three parts, of this order, is here presented to the view of the student:—

Ex. 84.

Subject.

C E D G C F

Subject.

Subject.

THREE-PART COUNTERPOINT.

Second order—two minims against a semibreve.

RULE XLI.

This order of counterpoint is subject to the same laws as the second order of two-part counterpoint; with this difference, however, that under favor of the two minims sustained by the complete common chord, two fifths placed each in the accented part of the bar may be saved, as indicated by the following example:—

Ex. 85.

5 3 5

The melody of the middle part, which would be prohibited in two parts, is here tolerated, on account of the higher part, the harmony of which conceals the defect of that in the middle part. This license is not admitted in the extreme parts, and although tolerated in the middle part, it should not be abused, but should be taken advantage of in the most difficult predicaments alone.

RULE XLII.

The two minims against one semibreve, should be placed in each bar in one single part only at a time; the two other parts should contain only semibreves.

Ex. 86. Subject.

Subject.

or Subject.

RULE XLIII.

Doubling the third at the accented part of the bar, should be avoided; this prohibition does not hold good in the unaccented part, where the third may be doubled.

Ex. 87.

3 3 5

3 3

3 3

There are cases, in which the doubling of the third upon the accented part of the bar is unavoidable; but these cases are—or should be—extremely rare.

RULE XLIV.

A unison upon the accented part of the bar is only permitted, when it is actually impossible to contrive otherwise; it is allowed at the first and the last bar. It is tolerated, upon the unaccented portion.

Ex. 88.

Unison.

Unison.

Unison.

RULE XLV.

The part which introduces the two minims, should commence on the unaccented part of the bar; the accented portion will be occupied by a half-rest,—it being more elegant to commence thus:—

Ex. 89.

RULE XLVI.

Whether in the present order, or in those which follow, it is allowed—as was remarked in the preceding order—on occasions of emergency, to cross the parts; viz: to cause the upper part to pass below the lower. At the same time, the power to do this, is only granted for the space of one or two bars at the utmost.

RULE XLVII.

It has been prohibited, in the second order of two-part counterpoint, to strike the same sound twice in the part introducing the two minims. This prohibition holds good in the present order; although this rule is subject to exception, and the exception is even authorised by the example of classical authors. The exception affects the last bar but one—and no other; it is intended to obviate the objectionable points which might arise out of the nature of the given subject—as in the following example:—

Ex. 90.

Subject.

Counterpoint constructed in the manner shown in these two examples offers on the one hand,* the unison upon the accented part of the bar with the upper part, and on the other hand, the same objection** with the lower part. In order to avoid these defects, here are two other examples which get rid of these objectionable points, at the same time fulfilling all the prescribed rules:—

Ex. 91.

Subject.

In this way, by taking advantage of the exception just cited, the objectionable points which occur in the preceding examples are avoided; and since there exists no express law to prohibit syncopation in this order, it may be introduced without reprehension, provided it be employed nowhere else than in the

last bar but one. At the same time, if this discord can be dispensed with, it should not be used. The following examples serve to show that there are many occasions where it is very easy to avoid syncopation in the last bar but one.

Ex. 92.

Subject.

Subject.

There are other methods, not indicated here, which are left to the pupil's own discovery.

Model of a lesson in the present order.

Ex. 93.

Subject.

Subject.

THREE-PART COUNTERPOINT.

Third order—four crotchets against a semibreve.

All that has been enjoined in the third order of two-part counterpoint with respect to four crotchets, should here be recalled. In the present order, they are affected by the same precepts.

RULE XLVIII.

It should be endeavoured, as much as possible, to cause the complete common chord to be heard at the beginning of the accented part of the bar; and if no means are to be found for this, it is indispensable to let it be heard at the commencement of the unaccented portion.

Ex. 94.

Complete.

Incomplete.

Incomplete.

Complete.

Although this rule is, in some sort, of absolute necessity, yet there are cases where it may admit of exceptions; since it occasionally happens that the complete chord can neither be introduced at the commencement of the accented nor the unaccented part of the bar, and when moreover the unaccented portion may begin with a passing discord. However this may be, pains must be taken, if possible, to fulfil the rule in all its rigour.

Ex. 95.

Incomplete.

Passing disc.

Incomplete.

Passing disc.

RULE XLIX.

In the preceding order, one single part introduced the two minims, while the two other parts had only semibreves; in the present order, the same restriction must be observed with regard to the four crotchets.

RULE L.

Syncopation, which was allowed at the last bar but one in the preceding order, is inadmissible in the present one, because it cannot take place here, on account of the four crotchets. Here are several examples of divers ways of concluding:—

Ex. 96. Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

Examples of a lesson in the present order.

Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

After the pupil shall have gone through these exercises, alternately placing the crotchets in each part, he may intersperse the preceding order—viz:—by the two minims, with the present, in the manner indicated in the following examples. In this case, the part occupied by the minims commences after that which is filled by the crotchets. (See the subjoined examples):—

Ex. 97.

or

or

or

or

or

or

In this mixture of the two orders, it is almost impossible but that one of the two parts must be almost continually disjunct. The rigour of the rule, therefore, must here be dispensed with, which enjoins the employment of conjunct movement in preference to the other.

THREE-PART COUNTERPOINT.

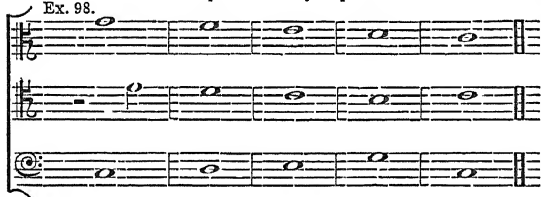
Fourth order—on syncopation.

In the order about to be discussed, what has been said with reference to the analogous one, in two-part counterpoint, must be borne in mind; since the same laws serve here as a guide. It remains but to indicate the manner in which a third part during syncopation is to be introduced.

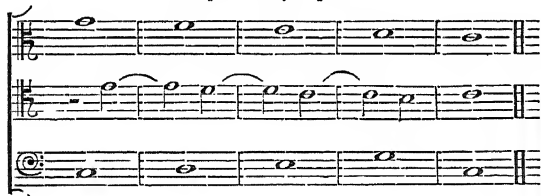
RULE LI.

It has been already said,—and it is necessary to repeat it here—that in the system of strict counterpoint among the ancients, the syncopation, or discord, is but a suspension of the concord. On this principle, it follows, that the syncopation does not destroy the nature of the chord in which it is placed, but that it merely suspends a consonant member of that chord. Consequently, the discord must descend gradually on the concord it has suspended, after having been prepared by another concord, forming part of the preceding chord. The other parts, therefore, should be, at the moment of the syncopation, in concord with the resolution of the discord.

Example without syncopation.



Example with syncopation.



It is seen, by this latter example, that the two other parts are always the same, whether the synco-pation be employed, or not; and that while being struck with the discord, they naturally form a con-cord with its resolution.

Observation.—What has been said in the preceding rule, in reference to the syncope placed in one of the two upper parts, equally affects the syncope placed in the lower part. Nevertheless, if certain precautions be not taken, objectionable points might arise, and such faults as are about to be placed beneath view of the pupil, from the commission of which he must escape with skill and discernment.

Suppose, for instance, a succession of syncopations, such as this:—

Ex. 99.

First form.

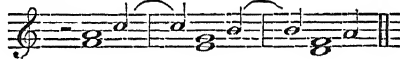


Leaving out the syncopations, this second form is the result.



According to the system that discords are but suspensions of concords, the result offered by the second form is faulty, in consequence of its presenting a succession of fifths, which is forbidden. Although this result is defective, the first form is not so, according to the authority of the Classics, who made no scruple of employing syncope in this manner, affirming that the discord, in this case, saves the fifths which result. It is true, that they never employed so prolonged a succession of discords of this sort; but however that may be, their opinion appears to me erroneous, notwithstanding that custom has sanctioned it; for, on the principle that the discord is a mere suspension of the concord, it should not destroy the nature of a chord, it can only suspend the effect: but since the classics have pronounced judgment, we must of course submit. Not being able, therefore, to denounce a sanctioned error, the least that can be done is to endeavour to use it rarely, in difficult dilemmas, and only to take advantage of this disposal of a syncope during two bars at most, avoiding a longer succession of them. The following example is in the same class with the preceding one; subject to the same objections, and to the same careful precautions.

Ex. 100.



These same classical authorities, who have given their approval to the examples of syncopation above-cited, condemn a succession of discords in the procedure here stated.

Ex. 101.



The more perfect concords are (in their parlance), the less harmonious are they; and discords prepared by concords, such as the octave or the unison, cannot save the objectionable point which is the result. This objectionable point is striking; since, by leaving out the syncopations of example 101, there will be a succession of octaves between the two extreme parts.

Ex. 102.



The amount of all this, is, that discords, according to the Classics, and notwithstanding the severity of this kind of composition, may save consecutive fifths, but they never can save consecutive octaves.

RULE LII.

In this order, all the discords may be employed; viz:—the discord of the *second*; that of the *fourth*; that of the *seventh*; and that of the *ninth*.

The discord of the *second* should be accompanied by the *perfect fourth*; and can occur only in the lowest part.

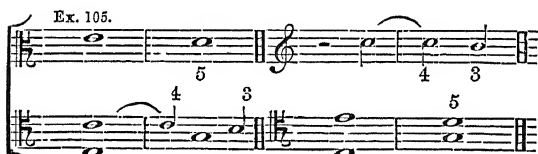


There are cases, where the discord of the *second* may be accompanied by the *fifth*; this manner is even more in conformity with the true principles of strict counterpoint, which prohibits, in some measure, the employment of the *imperfect fifth*—an interval not avoided in example 103.

Example of the 2nd accompanied by the 4th. Example of the 2nd accompanied by the 5th.



The discord of the *fourth* should be accompanied by the *fifth*; and this discord may occur in the middle part, or in the higher part.



The discord of the *seventh* should be accompanied by the *third*, and resolved upon the *sixth*; it can only occur in either of the two upper parts.



The discord of the *ninth* should be accompanied by the *third*, and resolved upon the octave; it may be placed in the middle part, and in the higher part.



RULE LIII.

When by the nature of the given subject, by the progression of the harmony, or by the disposal and manner of singing the parts, it would be impossible to syncopate, either with the discord, or without the discord, without falling into reprehensible defects, syncopation may be dispensed with altogether, or a half-rest in the middle of the piece, and even an entire rest at the commencement, may be adopted.

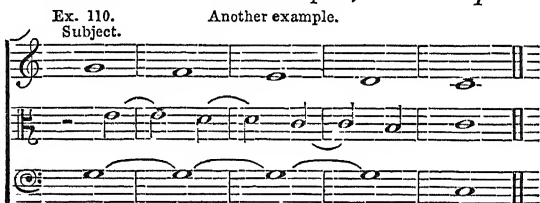


RULE LIV.

It is known that discords must be prepared, and resolved, by concords. There are circumstances, however, where a discord can be prepared and resolved by another discord.



These combinations can only take place when the lower part sustains the same sound during several bars in succession; and provided the first discord * be prepared by a concord, and the last discord ** be resolved by another concord; all which occurs between those two extremities may be either concord or discord, alternately, without following the prescribed rules, upon condition, however, that the unsyncopated part determines the harmony. This sustained sound in the lower part, is called a *pedal*.



By this method, even in the middle of the given subject, were it impossible to syncopate otherwise, the pedal might be employed during two or three bars, if the subject admitted of it.

Ex. 111.

Subject.

RULE LV.

The last bar but one, should have, if the subject admit of it, the discord of the seventh, when the subject lies in the lower part; the discord of the fourth, when the subject lies in the middle part, or in the higher part; and the discord of the second, when the syncopations are placed in the lower part.

Ex. 112.

Subject.

Subject.

Subject.

Subject.

Subject.

Subject.

Here is the example of a lesson, which may serve as a model to the pupil, when he essays the present order :—

Ex. 113.

Subject.

Subject.

Subject.

After the pupil has gone through this exercise, he may mingle the second and third order with the present, by placing the subject alternately, in each part, and adopting either of the other two orders for the other two parts.

Ex. 114.

4th order.

Subject.

2nd order.

4th order.

Subject.

3rd order.

THREE-PART COUNTERPOINT.

Fifth order—florid counterpoint.

It is superfluous to add fresh rules to the present order, since it is composed of all the others; therefore, all which has been hitherto said, must serve as the basis for treating of florid counterpoint. I will merely give a model of this order,—with the remark, that after having gone through the exercise according to the manner denoted in the following example, the pupil may mingle the second order with the fifth, and then introduce florid counterpoint into those parts which do not form the given subject.

Florid counterpoint in one part.

Ex. 115.



Subject.

Example of the 2nd order of combined florid counterpoint.
2nd order.

Subject.

Florid counterpoint.



Example of florid counterpoint in two parts.

Subject.



Florid counterpoint.

Florid counterpoint.



FOUR-PART COUNTERPOINT.

First order—note against note.

If the rules of three-part counterpoint are not so severe as those of two-part counterpoint, there is yet greater reason why they are still less rigid with respect to the counterpoint now in question; and relative to which, there will be found, even among the most classical composers (particularly in PALESTRINA), such instances as might seem at first sight, actual faults, or, at least, too great licenses; but the different difficult positions in which these passages occur, and the frequent use these masters have made of them, prove that these passages are only thus arranged, under favour of an abatement of severity in the rules; which abatement, as has been observed, accrues in proportion with the increased number of parts: thus, these examples, which at first sight appear faulty, eventually pass into authorities.

RULE LVI.

The chords of $\frac{5}{4}$ and of $\frac{6}{4}$ being composed of three members only, it is necessary to double one of these members in four-part counterpoint; thus in the chord $\frac{5}{4}$ all its members may be doubled alternately, according to the position of the parts, but the octave and the third should be doubled more frequently than the unison or the fifth. If one or other of these chords be employed when incomplete—which is permitted, and which is often indispensably necessary—it is then requisite to double two of them, or triple one of them, an expedient to which recourse should be had only in perplexing situations.

Observation.—The employment of the unison in the present order, should be avoided as much as possible, especially between the upper parts, where, however, it is sometimes tolerated. It is permitted between the two under parts, provided this permission be not abused, and that it be employed only after having attempted every means of avoiding it. It is open to no reproach, with regard to all the parts in the first bar, as well as in the last.

In the same way, all the members of the chord $\frac{6}{4}$ may be doubled; but the preference should be given to doubling the third, rather than the others. Experience, and the application of this rule, will instruct the pupil how to select with taste the member of each chord which it will be most advisable to double.

Observation.—It would be difficult to assign a positive reason for the preference to be given towards one member of a chord rather than to another, in doubling it. It seems, however, that by doubling the third more frequently than the other concords, a more harmonious combination is attained, and that a considerate choice in these doublings, imparts more or less elegance and natural grace to the melody of each part, besides leading to the avoidance of defective procedure between one part and another.

Examples of different aspects of the common chord, and of the chord of the sixth complete; or incomplete by doubling one of their members.

Complete common chord, with the first doubled by the octave.

Octave and unison.
the unison is permitted in this case.

With the third doubled.

With the fifth doubled.

Complete common chord, with the first doubled by the octave.

tolerated unison.

permitted unison. Idem. Idem. permitted unison.

With the third and the first doubled by the octave.

With the fifth and the first doubled by the octave.

tolerated unison.

Imperfect chord, complete with the first doubled by the octave.

With the third doubled.

With the sixth doubled.

Imperfect chord, incomplete with the third and the octave doubled.

With the sixth and octave doubled.

These two chords will have more or fewer different aspects, according to the pitch of the note in the undermost part. It is for this reason, and because of the particular movement in each part, that there is a difficulty in employing the complete chord in each bar.

RULE LVII.

It should be so contrived, that the parts are neither too distant from one another, nor too near—especially towards the under part; above all, the employment should be avoided, as much as possible,

of several successive thirds between the tenor and the bass. Endeavour must be made, to keep the parts at a medium and appropriate distance from each other.

Observation.—When the parts are too nearly brought together towards the under part, they produce a dull and heavy effect; when they are too much dispersed, by being too distant from each other, the effect produced is feeble and indefinite.

RULE LVIII.

As was done in two-part and three-part counterpoint, so in the present order, from time to time, may be done—especially when the case absolutely requires it—with regard to allowing an upper part to pass below an under part, for the space of two or three bars at the utmost. This method may effect the avoidance of many faults, and may induce an easy melody in the parts.

RULE LIX.

Two octaves, and two fifths, in succession, by direct movement, are invariably prohibited between any of the parts. But two fifths are tolerated, by contrary movement in the three upper parts between each other, and in the two middle parts with the bass. They are sometimes tolerated between the two extreme parts, but the permission must not be abused; it is when other means have been in vain attempted, that they may be employed.

RULE LX.

It is permitted to pass to a perfect concord by direct movement in the two middle parts between each other, and in these same parts relatively to the soprano and to the bass. This permission does not extend to the two extreme parts, unless its exercise is absolutely needful to avoid the commission of a greater fault.

RULE LXI.

The complete common chord should be employed at the first bar; but if this restriction prevent the obtaining an undefective flow of melody in all the parts, when passing to the second bar, and even to the third, it would not be wrong to commence with the incomplete chord. This permission may even be extended to the employment of the same sound in all the parts, with the understanding, however, that this method shall better suit the procedure of the parts, with respect to what follows.

Examples of this latter disposal.

Ex. 117.

All that has been just said may serve also to establish the relation of the last bar with the one that precedes it, and with the one which comes before that; and the examples above-cited may be so applied.

Observation.—By the aid of the rules in this order, and with the assistance of the precepts set forth in two-part and three-part counterpoint, the pupil may, after having gone through the exercises in the first order, proceed to the second, and then to the third, without need of additional rules. By examining the following examples, it will readily be perceived, that all which has been hitherto said, respecting the three first orders, is quite sufficient.

Example in four parts.—Note against note.

Ex. 118.

Subject transposed.

A musical score for four parts (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The key signature has one sharp (F#). The tempo is common time (C). The score shows the subject transposed in four parts. The subject is a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5. The transposed versions are: Soprano (G4-A4-B4-C5-D5-E5-F#5-G5), Alto (F#3-G3-A3-B3-C4-D4-E4-F#4), Tenor (E3-F#3-G3-A3-B3-C4-D4-E4-F#4), and Bass (D2-E2-F#2-G2-A2-B2-C3-D3).

Example in four parts—two against one.

A musical score for four parts (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The key signature has one sharp (F#). The tempo is common time (C). The score shows an example in four parts—two against one. The subject is a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5. The transposed versions are: Soprano (G4-A4-B4-C5-D5-E5-F#5-G5), Alto (F#3-G3-A3-B3-C4-D4-E4-F#4), Tenor (E3-F#3-G3-A3-B3-C4-D4-E4-F#4), and Bass (D2-E2-F#2-G2-A2-B2-C3-D3).

Subject.

A musical score for four parts (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The key signature has one sharp (F#). The tempo is common time (C). The score shows the subject in four parts. The subject is a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5. The transposed versions are: Soprano (G4-A4-B4-C5-D5-E5-F#5-G5), Alto (F#3-G3-A3-B3-C4-D4-E4-F#4), Tenor (E3-F#3-G3-A3-B3-C4-D4-E4-F#4), and Bass (D2-E2-F#2-G2-A2-B2-C3-D3).

Subject.

A musical score for four parts (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The key signature has one sharp (F#). The tempo is common time (C). The score shows the subject in four parts. The subject is a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5. The transposed versions are: Soprano (G4-A4-B4-C5-D5-E5-F#5-G5), Alto (F#3-G3-A3-B3-C4-D4-E4-F#4), Tenor (E3-F#3-G3-A3-B3-C4-D4-E4-F#4), and Bass (D2-E2-F#2-G2-A2-B2-C3-D3).

Subject.

A musical score for four parts (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The key signature has one sharp (F#). The tempo is common time (C). The score shows the subject in four parts. The subject is a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5. The transposed versions are: Soprano (G4-A4-B4-C5-D5-E5-F#5-G5), Alto (F#3-G3-A3-B3-C4-D4-E4-F#4), Tenor (E3-F#3-G3-A3-B3-C4-D4-E4-F#4), and Bass (D2-E2-F#2-G2-A2-B2-C3-D3).

Subject transposed.

A musical score for four parts (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The key signature has one sharp (F#). The tempo is common time (C). The score shows the subject transposed in four parts. The subject is a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5. The transposed versions are: Soprano (G4-A4-B4-C5-D5-E5-F#5-G5), Alto (F#3-G3-A3-B3-C4-D4-E4-F#4), Tenor (E3-F#3-G3-A3-B3-C4-D4-E4-F#4), and Bass (D2-E2-F#2-G2-A2-B2-C3-D3).

Example in four parts—four crotchets against a semibreve.

A musical score for four parts (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The key signature has one sharp (F#). The tempo is common time (C). The score shows an example in four parts—four crotchets against a semibreve. The subject is a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5. The transposed versions are: Soprano (G4-A4-B4-C5-D5-E5-F#5-G5), Alto (F#3-G3-A3-B3-C4-D4-E4-F#4), Tenor (E3-F#3-G3-A3-B3-C4-D4-E4-F#4), and Bass (D2-E2-F#2-G2-A2-B2-C3-D3).

Subject.

A musical score for four parts (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The key signature has one sharp (F#). The tempo is common time (C). The score shows the subject in four parts. The subject is a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5. The transposed versions are: Soprano (G4-A4-B4-C5-D5-E5-F#5-G5), Alto (F#3-G3-A3-B3-C4-D4-E4-F#4), Tenor (E3-F#3-G3-A3-B3-C4-D4-E4-F#4), and Bass (D2-E2-F#2-G2-A2-B2-C3-D3).

Subject.

Subject.

Subject transposed.

After having studied these three orders, by placing the given subject in each of the parts alternately, the pupil may set himself the task of mingling these three orders together, after the method indicated in the following example:—

Subject.

FOUR-PART COUNTERPOINT.

Fourth order—on syncopation.

Besides the established rules for syncopation in two-part and three-part counterpoint, and which should serve as a guide in the present order, there are other precepts and injunctions to be added to those which have been heretofore laid down with regard to syncopation.

RULE LXII.

In the first place, the chord should always be complete in a bar, either when the syncopation forms a discord, or a concord; in the latter case, if the chord be not complete on the accented part of the bar, it must necessarily be so on the unaccented portion.

RULE LXIII.

All the discords may be employed; in what manner, is here seen:—

Employment of the discord of the fourth.

Ex. 119.

Inversion of the part.

Employment of the discord of the seventh.

Inversion of the part.

Employment of the discord of the ninth.

Inversion of the part.

Employment of the discord of the second.

Observation.—It was said in rule LXII. that the chord should be complete, when the syncopation forms a discord; and upon examining the preceding examples, it will appear, at first, that the chords are not complete at the moment of the occurrence of the discord; nevertheless, they are so, if it be remembered that discords are merely suspensions of concords. According to that, the discord need only be left out, and the resolution substituted, in order to make it clear that the chord is complete upon the accented part of each bar.

Extension of the rule.—It has just been seen in what manner discords should be introduced into four parts, by letting there be but one chord in a bar; there will now be shown another manner of accompanying them, which necessarily produces two chords in a bar, and which sometimes alters the resolution of the discord, by causing it to descend upon another interval than that upon which it is usually resolved.

Employment of the fourth. Employment of the seventh.

1. Ex. 120. 2. A.

Inversion of the parts.

B

Inversion of the parts.

Employment of the ninth.

Inversion of the parts.

Inversion of the parts. Inversion of the parts.

Employment of the second. Inversion.

C

These examples include two kinds of discords; one of which kinds are always suspensions, but the concord upon which the suspension is resolved belongs to a chord which is not that upon which the suspension occurs, as in the examples marked 1 and 2. The others are not suspensions, they are discords introduced into the chord, and which form part of it, as in examples A. B. C. Thus those composite chords are obtained, called chord of the dominant seventh, of the seventh, of the second, &c. By these different examples, it is seen, that the discord of the fourth may be resolved upon the fifth, or upon the sixth; that the seventh may be resolved upon the sixth, or upon the third and the fifth conjointly; that the discord of the ninth is resolved upon the octave or upon the third, or upon the sixth; and that, lastly, the discord of the second may be accompanied either by the fourth alone, either perfect or superfluous, or by the fourth and sixth at the same time.

It should be remembered what has been said in Rule LIV. respecting the manner of introducing discords upon a sustained sound in the under part called a Pedal. It shall be reverted to here, as a reminder that they may be introduced nearly in the same way in four parts; the fourth part which supervenes, occasioning no difference, in what has been said.

Ex. 121. Former example.

Latter example.

By leaving out the pedal from these two examples, it will be seen that what takes place upon the pedal in the former example, is, in fact, no other than a succession of discords of the seventh, resolved upon the sixth; and that what takes place upon that in the latter example, is a succession of seconds.

Other examples are here shown of different ways of introducing discords upon a pedal. These examples are quoted from the works of Palestrina, by which it will be seen that this classic has used the discord of the fourth without preparation, in order that it may become its own preparation.

Ex. 122.

The use of the imperfect fifth is also permitted, provided it be introduced thus:—

Ex. 123.

Inversion of the parts.

Inversion of the parts.

It might be thought, at first sight, that all these combinations are inadmissible in the present order, since, in imitation of the same order in two-part and three-part counterpoint, minims should not be employed here excepting in the part where the syncopations occur, while the other three parts should have but one semibreve in each bar; but in this order of four-part counterpoint, it is allowed, when the case requires it, to substitute occasionally two minims for the semibreve, in the parts which do not form the given subject. This method may be employed for dissonant syncopations, as well as for consonant syncopations, therefore, by the help of this permission, it is possible to introduce discords whenever they may occur, in the manner pointed out in the preceding examples, and thus easily escape from some embarrassing passages. These means should however be employed with reserve, and without abuse of the permission. The example of a given subject, accompanied by three other parts, will show the proper mode of operation as regards the present order.

Ex. 124. Quoted from Fuchs.

Subject.

As may be seen by this example, the two minims substituted for a semibreve, are not prodigally used; and this must be observed, in order to become accustomed to overcome the difficulties of having only semibreves in all the parts, excepting in that which contains the syncopations. See the following example:—

Subject transposed. Ex. 125.

Subject.

Subject transposed.

These examples present some unisons, upon the unaccented parts of the bar, between the two middle parts; these unisons are, in some sort, tolerated in this order, on account of the restraint which arises from the obligation to have all the syncopations in the same part. At the same time I would recommend much discretion in the

use of these unisons, which should only be introduced after all means of avoiding them have been fruitlessly tried.

After having gone through all the exercises sufficiently, in the way denoted in this order, the orders of two minims and of two crotchets may be mingled with syncopation; giving, alternately, to each part, one of these orders:—

Example from Fuchs.

Ex. 126.

Subject.

The crotchet part may be commenced by a rest, thus—

and the minim part, by a bar-and-a-half rest, in order to give more elegance to the introduction of each

part:—

Ex. 127.

FOUR-PART COUNTERPOINT.

Fifth order—on florid counterpoint.

The rules established by the five orders of two-part, three-part, and four-part counterpoint, must suffice for studying florid counterpoint, without need of adding new rules. Here is an example of the present order:—

Example quoted from Fuchs.

Ex. 129.

Subject.

When the pupil has amply gone through these exercises, florid counterpoint should be introduced into two parts at a time, and, finally, into all the parts, with the exception, of course, of the one which contains the given subject.

Ex. 130.

Subject.

Example with florid counterpoint in all the parts.

Ex. 131.

Subject.

COUNTERPOINT IN FIVE, SIX, SEVEN, AND EIGHT REAL PARTS.

By the term *real* parts, is understood, several parts proceeding together, each possessing a distinctive melody of its own.

It has already been observed, that, in proportion as the number of parts increases, the austerity of the rules lessens. It is therefore necessary to pre-admonish, that in the different orders about to be treated of, unisons are tolerated, as well as two fifths, by contrary movement, even between the two extreme parts; notwithstanding, much reserve should be evinced in the employment of these licenses. Two-fifths, by direct movement, are likewise tolerated, when the one is perfect and the other imperfect, as in the leaps of a major sixth.

In counterpoint in seven, or eight parts, the two lower parts may proceed from the unison to the octave, and from the octave to the unison.

In seven parts. In eight parts.

Ex. 132.

It is appropriate to mention here, that in florid counterpoint in from five parts to eight, when two, three, or four parts only are made to proceed at once, the same strict precepts hold good, which were laid down in two-part, three-part, and four-part counterpoint; it is only when five, six, seven, or eight parts proceed really together, that any abatement of severity in the rules comes into operation.

There are two methods of composing in eight parts; the first, is by placing the two *trebles* immediately after one another, and the *contraltos*, the *tenors*, and the *basses*, in the same order. The second, is by dividing the eight parts into two choirs, each composed of four parts, viz.: a *treble*, a *contralto*, a *tenor*, and a *bass*. These two separate choirs should be combined in such a way, as that one of the two may proceed alone, in order that the two may alternately interrogate and respond; then, the choir which is silent while the other proceeds, should take up the point before the other comes to a close, in order that they may conclude by proceeding together. Thus, the two *basses* may also enjoy the privilege indicated in the above example, of proceeding from the unison to the octave.

The ancient authors, when they composed for two

choirs, took care to render the harmony complete in each choir; as much, at least, as the nature of the subjects they treated, and the disposal of the parts would allow. They imposed this obligation upon themselves, on account of the distance which frequently separated the choirs, and in order that the auditors who might chance to be situated nearer to one choir than the other, might receive a more agreeable impression, from hearing the harmony complete. At the same time, this condition is not strictly indispensable.

The old masters have written compositions for as many as six choirs at once.* Much skill and attention are requisite in overcoming all the difficulties which result from so numerous a combination; but everything may be accomplished by diligent labour, joined with a flexible organization.

When four-part counterpoint shall have been sufficiently studied, the pupil should advance progressively, through counterpoint in five, six, seven, and eight parts, commencing by note against note, on a given subject, and then by writing, on this

same subject, florid counterpoint in all the parts, without going through all the detail of minims, crotchets, and syncopations. The habit should be acquired, in writing for five voices, of using now two *trebles*, now two *contraltos*; then two *tenors*, or two *basses*; for six voices, now two *trebles*, or two *contraltos*, then two *trebles*, two *tenors*, or two *basses*, &c., &c.; for seven voices, the same alternation, until composition in eight parts is attained, where each voice is alternately doubled.

Here follow examples of given subjects, for composition in five, six, seven, and eight parts; first in note against note, and then in florid counterpoint. The subject may be placed in whichever part is preferred; nevertheless, in the assemblage of so many parts, the subject might become indistinct, were it placed in one of the middle parts: the effect will therefore be better, if the subject be placed in one of the two extreme parts. But the pupil will do well, for the sake of practice, to place it also in one of the middle parts, in order that he may acquire the habit of vanquishing all sorts of difficulties.

Ex. 133.

Example for five voices—note against note.

Example in five parts—florid counterpoint.

Subject.

[In placing this same subject in the uppermost part, I have transposed it, that it may not be too high.]

Ex. 134.

Example in six parts—note against note.

* They have often exceeded this number; an example is to be met with in Marpurg, of a canon for 24 choirs—that is to say, for 96 voices.

Example in six parts—florid counterpoint

Subject transposed.

Example in seven parts—note against note.

Subject.

Example in seven parts.—Florid counterpoint.

Subject.

Example in eight parts.—Note against note.

Subject.

Example in eight parts.—Florid counterpoint.

Subject.

Observation.—The last bar but one of this example, presents a method of employing the suspension, to which the particular attention of the pupil is drawn. The two parts marked with a cross +, form at once the suspension and the suspended concord. The second soprano sounds the fourth to the bass, which fourth is prepared and resolved according to rule; while the second tenor sounds the third. The only method of judiciously employing these two intervals, one of which seems to exclude the other, is shown in this example, viz.: the part which forms the discord must pursue its regular course,

while the other should contain the concord in a series of ascending notes by conjunct movement, without stopping on the concord. This rule equally applies to the sixth struck with the seventh, the octave with the ninth, &c. It should be observed that these two parts ought always to be placed in two different octaves; that is to say, the concord should never have the suspension in the second, but in the ninth, or in the seventh. It is needless to add, that the employment of this method is only tolerated in composition for a large number of voices—as many as seven or eight parts.

Example 137.

Of the 6th struck with the 7th.

Of the 8ve with the 9th.

Of the second.

7 6 9 8 2

Example for two choirs, in florid counterpoint, without given subject.

Ex. 138.

First choir.

Second choir.

All the examples here given, present a view of the manner in which counterpoint should be treated, according to the number of parts employed. It will be seen, in the examples of note against note, that unisons are not to be avoided in certain cases, any more than direct movement between extreme parts, for passing to a perfect concord. This likewise holds good in the examples of florid counterpoint; but, as in this order there are more means at command for the proper disposal of the parts, than in the other, it should be so contrived, that when the unisons are unavoidable, to introduce them only in the unaccented part of the bar. The classical ancient masters always paid attention to this, especially when composing for more than four parts.

ON IMITATION.

Imitation is a musical device: it takes place when one part, called *antecedent*, proposes a subject, or melody (or theme); and when another part, called

consequent, repeats the same melody, after some rests, and in any interval, continuing thus to the end.

Ex. 139.

Antecedent.

Consequent.

Imitation in the unison.

In an imitation, the *consequent* is not always obliged to respond to the *antecedent* through all the extent of the subject it proposes; it may only imitate a portion, and the *consequent* proposing thus a new melody, becomes, in its turn, the *antecedent*.

Ex. 140.

Antecedent.

Consequent.

Antecedent.

Consequent.



Imitation may be effected in various ways. It is called *regular* or *restricted*, when response is precisely made to the nature of the intervals proposed by the *antecedent*; that is to say, when there is exact correspondence maintained between the tones and the semitones. In this kind of imitation, response is made to a minor second by a minor second, and to a major third by a major third, and so on.

This imitation is naturally obtained, when the *consequent* imitates the *antecedent* in the unison, or in the octave. The fourth and the fifth somewhat approach to an exact correspondence of the intervals; but occasional accidentals are requisite to render it perfect; and it is almost impossible to effect this identity upon the other degrees of the scale.

Imitation is called *free* or *irregular*, when this correspondence is not maintained, and ~~that~~ leave is taken to respond arbitrarily to the intervals of the *antecedent*, according to the key in which the *consequent* happens to be; in this kind of imitation, response may be made to a major second by a minor second, and a minor third by a major third, &c. That is called *imitation by similar movement*—as the name indicates—which follows the ascending or descending motion of the *antecedent*; the examples above cited are by similar movement.

Imitation is by *contrary movement*, when the *consequent* responds by ascending motion to the descend-

ing motion of the *antecedent*, and vice versa. This imitation may, as well as the preceding, be *regular* or *irregular*.

Imitation by *retrograde movement*, is that which imitates a period or a member of a period, by taking it backwards; that is to say, the *consequent* begins at the last note of the period of the *antecedent* to be imitated, and returns to the first note.

This retrograde imitation may likewise be regular or irregular; and may equally be treated by similar movement or by contrary movement.

There are still several other sorts of imitation, of which there will be occasion to speak hereafter.

At present, each of the above-mentioned kinds shall be discussed, beginning with imitation in two parts.

IMITATION IN TWO PARTS.

First section—imitation by similar movement.

All imitation, of whatever nature it may be, can only be effected in as many ways as there are intervals in the scale, viz.: in the unison, in the second, in the third, in the fourth, in the fifth, in the sixth, in the seventh, and in the octave, as well above, as below the tonic.

By Example 139, the manner of treating imitation in the unison has been seen; and now will be given, consecutively, examples of imitations in all the other degrees of the scale. At the end of each example will be seen the word *Coda* (the Italian term for 'tail'), which signifies the *conclusion*. The *coda* commences only when the imitation is quitted previous to finishing,—without which, it might go on for ever.

Ex. 141. Imitation in the second above.

Coda, or conclusion.

Imitation in the second below.

Coda.

Imitation in the third above.

Coda.

Imitation in the third below.

Coda.

Imitation in the fourth above.

Coda.

The image contains five pairs of musical staves, each representing a different interval of imitation. Each pair is labeled with its interval: 'Imitation in the second above', 'Imitation in the second below', 'Imitation in the third above', 'Imitation in the third below', and 'Imitation in the fourth above'. Each staff pair shows a melody and its imitated counterpart. The first pair is specifically labeled 'Ex. 141. Imitation in the second above.' and includes a 'Coda, or conclusion.' label. The other four pairs also include a 'Coda.' label at the end of the second staff of each pair.

Imitation in the fourth below.



Imitation in the fifth above.



Imitation in the fifth below.



Imitation in the sixth above.



Imitation in the sixth below.



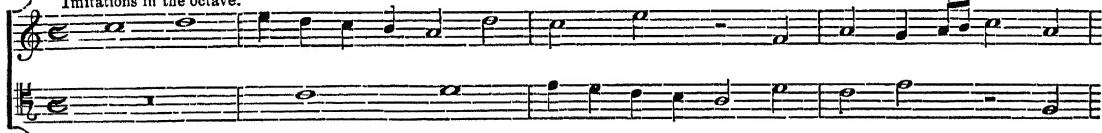
Imitation in the seventh above.



Imitation in the seventh below.



Imitations in the octave.



The student should work some time at all these different imitations; but it may just be stated, that he is not rigorously compelled to treat the intonations always at the precise distance of a second, a third, &c. He may, without fear of altering the nature of the intervals, transpose to a higher or a lower pitch: that is to say,—treat the imitation of the second as

a ninth; that of the third, as a tenth; that of the fourth, as an eleventh; that of the fifth, as a twelfth; that of the sixth, as a thirteenth; that of the seventh, as a fourteenth; and lastly, that of the octave, as a fifteenth, or double octave. The unison, alone, cannot be displaced.

IMITATION IN TWO PARTS.

Second section—imitation by contrary movement.

On free or irregular imitation by contrary movement.

In order to have a fixed starting point in this kind of imitation, the composers in the classical style of writing, availed themselves of the following method: they placed opposite to a scale composed of an octave (for instance, the scale of C), commencing by the tonic, the same series of sounds in a contrary direction; thus:—

Ex. 142. Semitone.

By this method, is obtained, free imitation by contrary movement, as shown in the following example:—

Major mode. Ex. 143.

This method may serve for the major mode, and for the relative minor mode.

Relative minor mode.

For irregular imitation by contrary movement, the following scale opposed to itself may be used; and this method can be applied to the major mode, and to the minor mode:—

Example of this scale.

This scale gives the imitation denoted in the following example:—

It may be seen, by these examples, that in the system of the first scale, when the antecedent commences the imitation by a C, the consequent must respond to the C by one in the octave; if the antecedent commences by a B, a G, or an A, the consequent must respond by a D, an E, or an F, &c. In the system of the second scale, when the antecedent commences by a C, a G, or an E, the consequent must respond by a G, a C, or an E, &c.; once let the first note of the response be found, and all the other notes naturally follow.

ON REGULAR OR RESTRICTED IMITATION BY CONTRARY MOVEMENT.

For this kind of imitation, it is necessary to adopt a method like the one employed with respect to irregular imitation; but the scales which must be placed opposite to each other upon this occasion, are different. They must be two scales in which the semitones occur upon the same degrees; so that, in the imitation of the tones and the semitones, they shall correspond exactly.

Ex. 144.

In order to find the same correspondence of tones and semitones in the minor mode, this is the way in which this scale must be disposed:—

Example of Regular Imitation by Contrary Movement.

Major Mode.

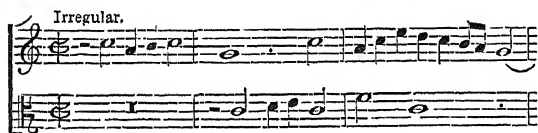
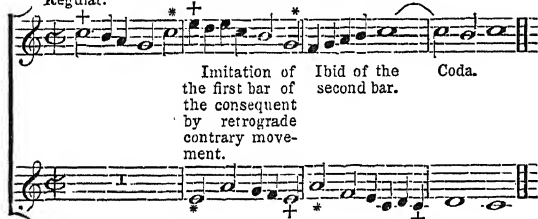
Minor Mode.

It is needless to observe that each time there is a change of key, these given scales must always be referred to the key in which the imitation is made, both for major modes and minor modes.

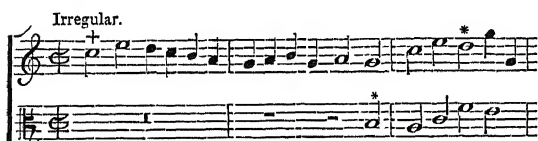
All that has just been said, applies equally to *retrograde imitation by contrary movement*, which also may be either regular or irregular.

Retrograde contrary imitation, which consists, as has been said, in commencing with the last note and retrograding towards the first, pursuing a contrary movement, may be effected in two ways, viz.: bar by bar, or period by period. Here are examples of these two kinds of imitation, which will explain their mechanism better than words:—

Ex. 145. Examples of the first manner, bar by bar.
Regular.



Example of the second manner, period by period.
Regular. +



Examples have just been given of several methods of treating retrograde imitation by contrary move-

ment; as to that by similar movement, the mere remark may be made, that it can take place upon all the intervals, as is the case with the imitations of which the first section consists. Examples on this branch of the study may be dispensed with; as pupils will take the pains to practise themselves in it, by searching for methods of accomplishing their object, without the aid of models. Besides, these retrograde imitations by similar movement, are not so difficult of treatment as those which have been shown in the above examples.

Such are the rules of the four principal ways of treating imitation, viz.: 1stly, by similar movement; 2ndly, by contrary movement; 3rdly, by retrograde similar movement; and 4thly, by retrograde contrary movement.

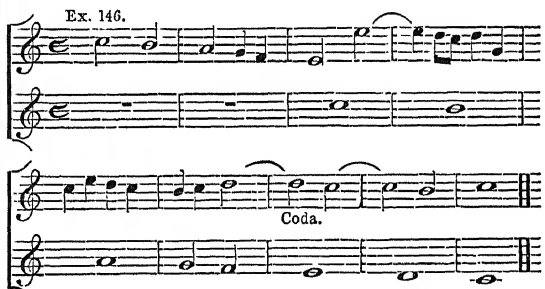
ON SEVERAL OTHER SORTS OF IMITATION.

The other sorts of imitation which remain to be mentioned, are, imitation by *augmentation*, and by *diminution*; with *reversed accents*; *interrupted*; *convertible*; *periodic*; *canonic*; &c.

All these imitations may be effected alternately with the four movements indicated, and may be treated regularly, or irregularly; provided this can be done, however, without falling into defects that would fetter the melody or the harmony.

Observation.—The imitations, heretofore cited, as well as their denominations, are taken from the Treatise on Fugue and Counterpoint by MARPURG, which can be consulted for instruction and knowledge of such imitations as may have been omitted here. MARPURG's work,† with regard to Imitations, Fugues, &c. &c., as well as to all devices of composition, is one of the most complete of the kind known, which is the reason of its being so much esteemed for reference.

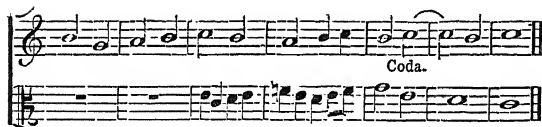
Imitation by *augmentation* takes place when the antecedent proposes a theme, and when the consequent responds note for note, while augmenting the value of each note.



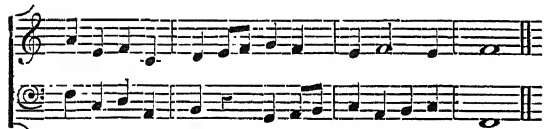
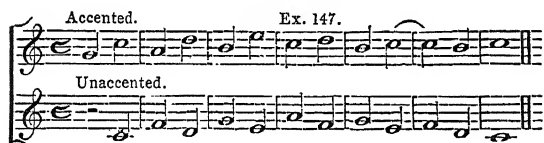
Imitation by *diminution* takes place when the consequent diminishes the value of the notes which constitute the imitation.



† Highly as Cherubini speaks of this work, his own, and other modern works, may be considered to have superseded its necessity.
—TRANSLATOR.



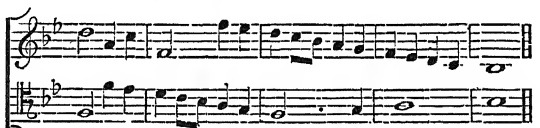
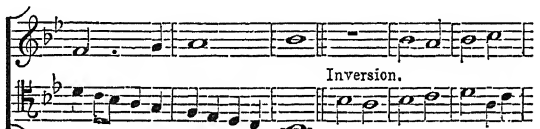
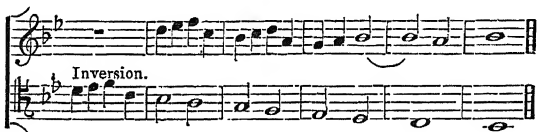
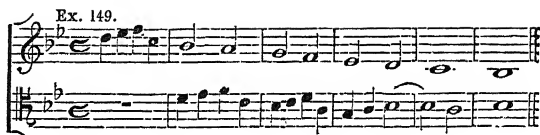
Imitation with *reversed accents* is that which is effected when the parts follow each other upon opposite portions of the bar; that is to say, when one part commences upon the accented portion of the bar, and the other responds by commencing upon the unaccented portion. It is frequently by the employment of syncopation, that this device is obtained.



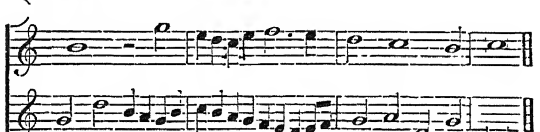
Interrupted imitation is effected by suspending, through the medium of rests in the consequent, the continued progression of the notes proposed by the antecedent.



Convertible imitation is the name given to a period written in such a way that the parts may be inverted without any change; that is to say,—the upper part may become the lower part, or the lower part become the upper. In order to secure such a way, care must be taken, never to employ the interval of a fifth; because, in its inversion, this interval produces that of a fourth. This kind of imitation is, properly speaking, a *double counterpoint*, as will be seen hereafter.



Periodic imitation takes place when a portion only of the melody or theme proposed by the antecedent is imitated. Here are two examples:—



Canonic imitation is that where the consequent responds to the antecedent, note for note, from beginning to end. This imitation, which, by its very denomination, becomes what is called *CANON*, may be treated in two ways, viz.: *finite*, when it is finished by a *coda*, or conclusion; *infinite*, or *circular*, when it is combined in such a manner, as to return from the end of the imitation to the beginning, without ceasing.

Of finite canonic imitation.

Ex. 150.



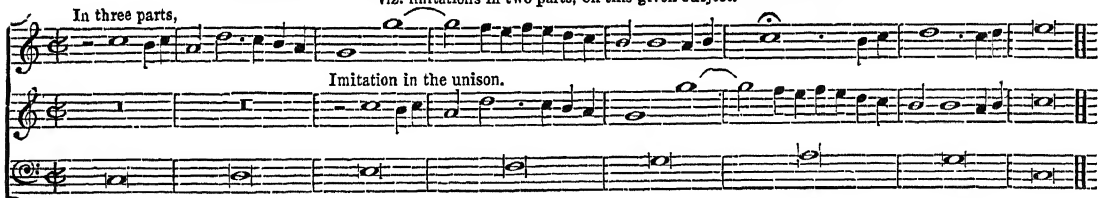
Of infinite canonic imitation.

Ex. 151.



Examples of imitations, from Azzopardi, in three, and in four parts, on these subjects, viz. imitations in two parts, on this given subject.

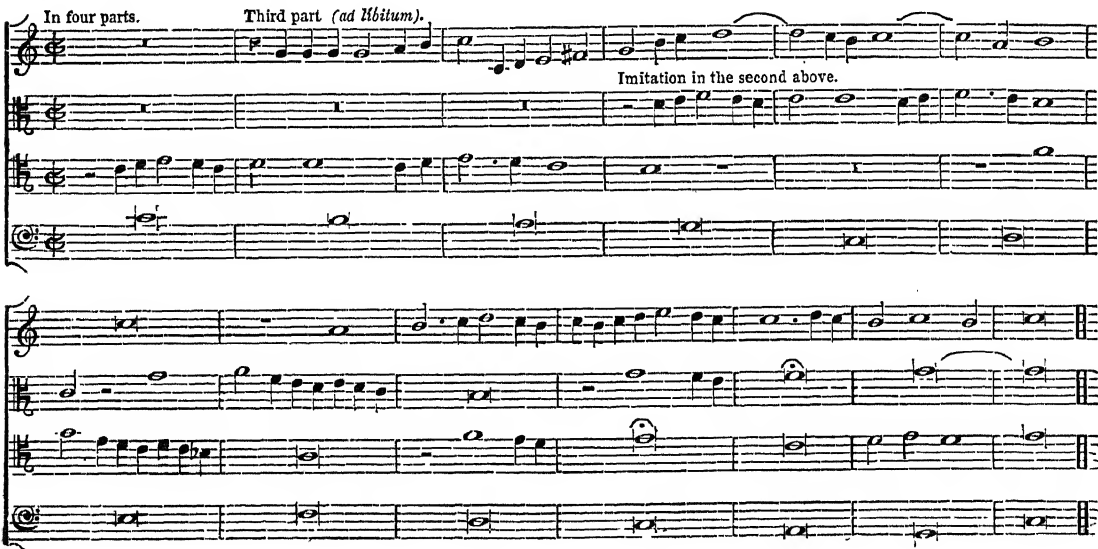
In three parts,



Imitation in the unison.

In four parts.

Third part (*ad libitum*).



The student should endeavour, as much as possible to acquire practice in all these imitations, by all the movements, and in all the intervals. What has been demonstrated in the first and second section, with respect to imitations, must suffice; and now, imitations in three and in four parts will be discussed.

Third section—imitations in three and in four voices.

All the kinds of imitation mentioned in the two preceding sections, may be treated in three, four, and even a larger number of parts. Azzopardi, a Maltese composer, made use of two given subjects, upon which it is good practice to write all sorts of imitations, either in an interval above, or in an interval below; it can be no other than extremely advantageous in the study of imitations, and will help the pupil in his labour.

These are the two subjects from Azzopardi.

1st subject.

Ex. 152.



2nd subject.

In this latter example, there is one part which merely appertains to the whole, and has no analogy with imitation; wherefore it has been called *ad libitum*. This will be requisite, when four parts are taken, and when no more is written upon the given subject than a single imitation between the two other parts. If three parts in imitation upon the given subject be written, there would then be two consequents, which both would imitate the theme

proposed by the antecedent, in the same interval, or in a different one. After having practised treating imitation upon a given subject in two parts only, with or without the fourth part, *ad libitum*, from imitation in the unison, up to imitation in the octave, inclusively, the exercise, above stated, must be undertaken, viz.: to introduce the two consequents, by means of which a double imitation will be attained.

Antecedent or Theme. Ex. 153.

2nd Consequent, or imitation in the 5th below.

1st Consequent, or imitation in the 7th below.

Subject.

Before proceeding, it should be remarked, that this given subject may be written, if needful, and if judged fit, in semibreves, thus:—

instead of being written in breves.

When once the pupil shall have sufficiently worked on imitations between two and three parts upon the two given subjects, he should practise treating imitation

in three, and then in four parts, upon a given subject of his own. It will be necessary, that he should consult MARPURG's work, on this point, in order to see all the combinations of the intervals, by means of which imitations may be made. It is for the sake of having a great number of examples beneath the view, that the pupil is advised to consult MARPURG's work. Here are two examples of imitations, one in three parts, and the other in four, which will suffice as a sketch of this kind of exercise:—

Ex. 154. Example in three parts. Canonic imitation.

Canonic imitation in the unison.

Canonic imitation in the octave below.

Ex. 155. Example in four parts.—Regular canonic imitation. G. ALBRECHTSBERGER.

Imitation in the fifth below.

Imitation in the octave below.

Imitation in the twelfth below.

The pupil should also practise treating imitation in five, in six, in seven, and in eight voices, either upon given basses, or by inverting imitations without any of these basses; that is to say, by himself composing the whole: Parts *ad libitum*, or parts of accompaniment, might be mingled, if the student cannot succeed in making regular imitations, in all the parts.

Before closing this section, mention will be made of another kind of imitation, which may be introduced in eight parts, by means of two choirs. This imitation comes under the denomination of *inverse contrary* imitation.

Explanation.

A Theme is proposed in four parts, in one of the two choirs; the response should be made by the other.

In order that the response may be *inverse*, the bass of the Theme must be placed in the soprano part of the response, the soprano part placed in the bass, and the part of the contralto in that of the tenor, and lastly, that of the tenor, in the contralto.

In order that the response may be *contrary*, each part of the response must respond by contrary movement, and in the order stated above, to the parts which have proposed the Theme.

In compassing this device, the following rule must be observed: no one of the lower parts must ever form a fourth with the soprano, unless this fourth proceed by degree as a passing discord. With regard to contrary movement, it must be obtained by means of the scales mentioned in the second section, when this contrary movement was under discussion; for the sake of clearer comprehension, however, in the use that should be made of it, they shall be reproduced in the following order:—

Correspondence of the parts, when inverting by contrary movement.

Ex. 156. 1st Form.

2nd Form.

Here are other scales, not adduced, when treating imitation by contrary movement in two parts; and which scales may be employed when the chromatic style is adopted for modulating.

Chromatic by sharps.
3rd Form.

Chromatic by flats.
4th Form.

Another disposal of this latter scale.

Scale (3rd form) may be used when from the key of C we wish to modulate into its dominant; and Scale (4th form) may be employed when from the key of C we wish to modulate into the sub-dominant. See the following example:—

Theme. Ex. 157. Inverse contrary response, according to 3rd Form.

Theme. Inverse contrary response, according to 4th Form.

Before giving an extensive example of this kind of imitation, it will be necessary to pre-state that it is indispensable the inverse contrary response should commence before the period of each theme terminates, or else just upon the close of it; the theme, in its turn, should re-commence either before the res-

ponse, or upon the close of the response. According to this rule, it will be perceived that the harmony and the parts must be combined in such a way that they shall adapt themselves to this disposal of the several commencements. The example will convey fuller comprehension of what has here been said.

Example of a regular piece, composed in inverse contrary imitation.

Theme.

1st Choir.

Inverse contrary response, by the 1st scale in C

2nd Choir.

Detailed description: This block contains the first two systems of a musical score. The first system features a 'Theme' on a single staff and a '1st Choir' response on three staves (Soprano, Alto, and Tenor/Bass). The second system features an 'Inverse contrary response, by the 1st scale in C' on a single staff and a '2nd Choir' response on three staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Scale (4th form).

Detailed description: This block contains the third and fourth systems of the musical score. The third system continues the 1st and 2nd Choir responses from the previous system. The fourth system features a 'Scale (4th form)' on a single staff and continues the 1st and 2nd Choir responses. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Scale in C

This system contains the first system of music. It begins with a piano introduction in C major, consisting of a treble and bass staff with a grand staff. The introduction is followed by a scale in C major, also in treble and bass staves with a grand staff. The scale is marked 'Scale in C'.

Scale (3rd form).

Scale in C.

This system contains the second system of music. It begins with a scale in C major, marked 'Scale in C'. This is followed by a scale in C major, marked 'Scale (3rd form)'. The system concludes with a scale in C major, marked 'Scale in C'.

This system contains the third system of music. It begins with a scale in C major, marked 'Scale in C'. This is followed by a scale in C major, marked 'Scale (3rd form)'. The system concludes with a scale in C major, marked 'Scale in C'.

The image displays a musical score for double counterpoint in two parts, consisting of two systems of staves. Each system contains four staves: two for the upper part (treble clef) and two for the lower part (bass clef). The notation includes various note values, rests, and accidentals. The first system concludes with a 'Coda' section, which is repeated in the second system. The score illustrates the technique of double counterpoint, where the parts are transposed and inverted to maintain harmonic integrity.

ON DOUBLE COUNTERPOINT.

Double counterpoint is a class of composition, of which the skill consists in so combining the parts as that they shall, without inconvenience, be transposed from the higher to the under part, if they be placed above the theme, and from the under to the higher part, if they be placed below it; while the theme itself undergoes no change in its melody, whether it occur in one of the extreme parts, or in one of the intermediate parts.

These inversions may be made in seven ways; consequently, there are seven kinds of double counterpoint, viz.: in the *ninth* or *second*; in the *tenth* or *third*; in the *eleventh* or *fourth*; in the *twelfth* or *fifth*; in the *thirteenth* or *sixth*; in the *fourteenth* or *seventh*; and in the *fifteenth* or *octave*; those which are the most frequently employed, are those in the *tenth* or *third*; in the *twelfth* or *fifth*; and in the *fifteenth* or *octave*.

Before speaking of each of these seven kinds separately, it is necessary to observe in general:

1stly, that for a double counterpoint, the parts must be distinguished from one another, as much as possible, by the value of the notes; that is to say, if the theme be composed of semibreves or minims, crotchets and quavers must be opposed to it—as many, and in the same manner, as with regard to florid counterpoint; 2ndly, that part which forms the counterpoint should commence after the theme; 3rdly, that the parts must not, at hap-hazard, or without due reason, be made to cross, because then the intervals would not change in the transposition or inversion of the counterpoint from the higher to the lower, or from the lower to the higher; 4thly, that in all double counterpoints, except that in the octave, it is not only permitted, but it is even needful to alter the intervals by inversion, particularly when the modulations require this.

*First section—double counterpoint in two parts.
Inversion in the octave.*

When the inversion or transposition of a part takes place at the distance of an *octave* or a *fifteenth*, the

counterpoint takes the denomination of double counterpoint in the octave.

In learning how to construct this counterpoint, it must be known what are the intervals to be avoided, that the inversion may be correct. For the acquirement of this knowledge, two rows of figures, not exceeding the number of eight, should be placed one row against the other, thus :—

1. 2. 3. 4. 5. 6. 7. 8.
8. 7. 6. 5. 4. 3. 2. 1.

The figures of the upper row indicate the intervals of the counterpoint; those of the under row, the intervals which result from its inversion. It will be seen that the 1, or unison, changes into an octave; the second into a seventh; the third into a sixth; the fourth into a fifth, and so on, reciprocally, with the others.

The octave and the unison should not be too much employed, because they do not produce sufficient harmony; excepting, indeed, at the commencement and at the close of the theme, and when syncopation is employed.

Ex. 158.

The example shows a musical staff with a theme and its inversions. The theme is a short melodic phrase. Below it, the inversions are shown, demonstrating how the intervals are reversed.

The fifth should be avoided because it becomes a fourth. It can be employed only as a passing note, or when it is used as a syncopation.

Ex. 159.

The example shows a musical staff with a theme and its inversions. The theme is a short melodic phrase. Below it, the inversions are shown, demonstrating how the intervals are reversed.

The fourth being open to the same objection, and to the same exceptions as the fifth, it should be avoided and admitted in the same way.

All the other intervals may be employed, by subjecting them to the laws which affect them. Placing the parts at a distance beyond the octave should also be avoided, as the intervals which exceed this limit, undergo no change by inversion; that is to say, the third remains a third, the sixth remains a sixth, &c.

Ex. 160.

The example shows a musical staff with a theme and its inversions. The theme is a short melodic phrase. Below it, the inversions are shown, demonstrating how the intervals are reversed.

Here is an extended example of double counterpoint, by which it may be seen how all the intervals should be employed, so as to obtain correct inversion.

Ex. 161.

The example shows a musical staff with a theme and its inversions. The theme is a short melodic phrase. Below it, the inversions are shown, demonstrating how the intervals are reversed.

Different ways of introducing inversions, with respect to the preceding example.

1st manner.
Invert the counterpoint an octave, from higher to lower.

Ex. 162.

The example shows a musical staff with a theme and its inversions. The theme is a short melodic phrase. Below it, the inversions are shown, demonstrating how the intervals are reversed.

2nd manner.
That the counterpoint may be in the fifteenth, it must be inverted thus, a fifteenth lower.

Ex. 163.

The example shows a musical staff with a theme and its inversions. The theme is a short melodic phrase. Below it, the inversions are shown, demonstrating how the intervals are reversed.

3rd manner.
Transpose the theme an octave higher, and the counterpoint an octave lower.

Ex. 164.

The example shows a musical staff with a theme and its inversions. The theme is a short melodic phrase. Below it, the inversions are shown, demonstrating how the intervals are reversed.

4th manner.
Transpose the theme an octave higher, while the counterpoint remains in its place.

Ex. 165.

The example shows a musical staff with a theme and its inversions. The theme is a short melodic phrase. Below it, the inversions are shown, demonstrating how the intervals are reversed.

Before passing to another kind, it is essential to observe that the discord of the ninth cannot be employed in double counterpoint in the octave, because it cannot be inverted; double counterpoint in the octave is one of the counterpoints most used.

Inversion in the ninth.

When the inversion of a counterpoint takes place in the ninth, either in the higher, or the lower part, the counterpoint takes the name of *double in the ninth or second*. The combinations of this kind of counterpoint are attained by the method already employed for that in the octave, which consists in placing one against the other two series of figures, each series of which should be limited by the figure indicated by the denomination of the counterpoint; that is to say, each series in the counterpoint in the octave being composed of eight figures, and in the counterpoint in the *ninth*—which is here in question

—each series should be composed of nine figures; for that in the *eleventh*, eleven; and so on, with the rest. This explanation is given here, in order not to be obliged, hereafter, to speak again of it, when discussing the kinds which ensue.

These are the series of figures, therefore, which belong to double counterpoint in the ninth:—

1. 2. 3. 4. 5. 6. 7. 8. 9.

9. 8. 7. 6. 5. 4. 3. 2. 1.

By this demonstration, it is seen that the *unison* changes into a *ninth*; the *second* into an *octave*, and so forth. The *fifth* forms here the principal interval; it merits particular attention, whether in preparing or saving, not only dissonant intervals, but even those which become so by inversion. The discord of the *fourth* resolved into the *third*; the discord of the *seventh* resolved into the sixth; that of the *second*, &c. These are the proper means for combining a double counterpoint in the *ninth*, which should be confined within the extent of a ninth, for the same reasons that that in the octave should not exceed the limits of the octave.

Examples taken from Marpurg.
Ex. 163. Counterpoint.

By transposing the theme an octave higher, and the counterpoint a note lower, the double counterpoint in the *second* will be obtained.

Ex. 164

By transposing the theme to the second above, and the counterpoint to an octave below, the following inversion will be obtained, to which accidentals must be added, on account of the change of key.

Ex. 165.

Other examples.

Among double counterpoints, that in the ninth is one of the most limited, one of the most ungracious to treat, and one of the least used; when it is adopted, it should only be employed during very few bars.

Inversion in the tenth.

At present, double counterpoint in the *tenth* or *third* will be discussed, commencing by the usual rule, of the two rows of figures:—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

By these two series, it will be seen that two *thirds* or two *tenths* in succession, must not be made; since there will then be two *octaves* and two *unisons*. Neither must two sixths in succession be employed, because their inversion would produce two *fifths*. Nor must the *fourth* and the *seventh* be employed, except as passing discords (I.), unless the *fourth* be resolved into a *fifth* or into a *sixth* (II.), and the *seventh* be resolved into a fifth (III.)

The *ninth* must be resolved either by the octave, or by the fifth, in this manner:—

Ex. 167.

From this analysis—with consideration, intelligence, and application—the pupil may acquire practice in this kind of double counterpoint, of which here is given an extended example:—

Ex. 168.

This counterpoint may be inverted in several ways, viz.:—

1st manner.

By transposing the counterpoint a *tenth* below, while the theme remains in its place.

Ex. 169.

2nd manner.

By transposing the theme a *third* above, and the counterpoint an *octave* below.

3rd manner.

By transposing the counterpoint a *third* below, and the theme an *octave* below.

4th manner.

By transposing the counterpoint, and the theme, a *third* higher.

In all the inversions and transpositions of this example, it will be perhaps necessary to add some accidentals, either to the theme, or to the counterpoint; and, sometimes, even a third part, in order to render the whole more correct: at the same time, nothing has been indicated of this, seeing that a counterpoint can be constructed in such a manner, as there need be no such alterations, nor any additional parts. The short examples, set forth above, have only been given to show in how many ways a double counterpoint in the tenth may be inverted. This counterpoint is one of those most used, as well as that in the octave.

Inversion in the eleventh.

Double counterpoint in the *eleventh* or *fourth*, is now to be discussed, the combinations of which will

be analysed by the usual method of two rows of figures:—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.
11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

From this view, the *sixth* is in this counterpoint the principal interval, and it is by that one, we should commence or finish; it is by that one, that not only the discords must be prepared and resolved, but also the concords, which are changed into discords by inversion.

Ex. 170

The interval of the *eleventh* forms the limit of this counterpoint. A developed example is hereby given of a counterpoint of this kind:—

Ex. 171.

Ex. 172.

2nd Inversion.

Transpose the theme a *fourth* above, and the counterpoint an *octave* below.

3rd Inversion.

Transpose the theme a *fifth* below, while the counterpoint remains in its place.

4th inversion.

Transpose the theme a *fourth* above, and the counterpoint a *fifth* below.



5th inversion.

Transpose the theme a *fourth* above, or a *fifth* below, and the counterpoint a *fourth* above or a *fifth* below.



Double counterpoint in the *eleventh*, is of all double counterpoints little used, that which may be employed with the fewest objections and difficulties.

Inversion in the twelfth.

These are the two rows of figures which should be compared together for obtaining the inversions of double counterpoint in the *twelfth*:—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.
12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

It will be seen that the *unison* or *octave* changes, in counterpoint of this kind, into a *twelfth*, the *second* into an *eleventh*, &c.

The *sixth*, which by inversion becomes a *seventh*, should be prepared either in the upper part, or the lower; and the bass should then descend one note or degree.

Ex. 173.

Examples from Marpurg.



This is an extended example of double counterpoint in the *twelfth*:—

Ex. 174.



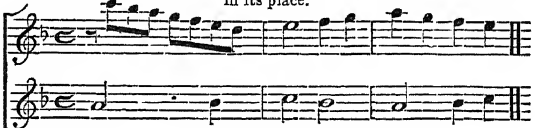
1st manner of inverting.

Transpose the counterpoint a *fourth* below, while the theme remains in its place.



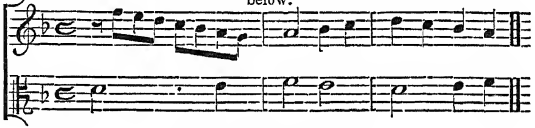
2nd manner of inverting.

Transpose the theme a *twelfth* below, while the counterpoint remains in its place.



3rd manner of inverting.

Transpose the theme an *octave* above, and the counterpoint a *fifth* below.



4th manner of inverting.

Transpose the theme a *fifth* above, and the counterpoint an *octave* below.



This counterpoint is one of the most used, and one of the most fertile in resources.

Inversion in the thirteenth.

Double counterpoint in the *thirteenth* or *sixth*, is obtained by the same method as the other double counterpoints; that is to say, by the two series of figures. These are they which belong to the counterpoint in question:—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13.
13. 12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

It is easily seen that two sixths in succession must not be employed in this kind of counterpoint.

Since the *seventh* cannot be resolved in a regular manner, it must be employed as a passing discord.

The *second*, *third*, *fourth*, *fifth*, and *ninth*, must be prepared by the *sixth* or by the *octave*, either above or below, and be saved by one of these intervals.

Ex. 175.





The interval of the *thirteenth* serves as a limit to this counterpoint.

An extended example of double counterpoint in the *thirteenth*, or sixth, will now be given. This counterpoint is less frequently used than the counterpoints in the *octave*, in the *tenth*, and in the *twelfth*.



This counterpoint is inverted, by first transposing the upper part in the *thirteenth*, below the theme. Then the theme should be transposed a *sixth* higher, or a *third* lower, while the counterpoint does not stir; the theme may also be transposed a *third* lower, and the counterpoint a *third* higher; &c. &c.

Inversion in the fourteenth.

It remains, finally, to speak of double counterpoint in the *fourteenth* or *seventh*. Here are the two series of figures which give the inversions:—

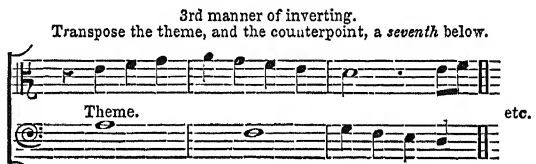
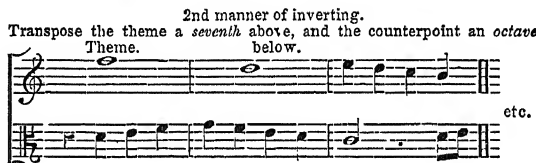
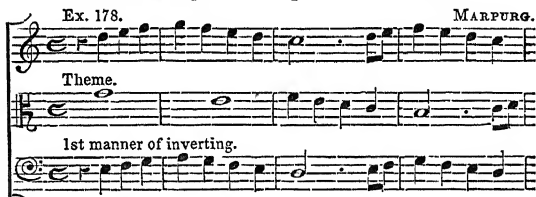
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.
14. 13. 12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

According to the above combinations, two *thirds* in succession must be avoided, particularly by similar movement; since, in transposition, they produce two *fifths*. Every concord, as well as the *octave* and the *sixth*, which become discords when inverted, should be prepared and resolved either by the *third*, or by the *fifth*.



The interval of the *fourteenth* serves for the limit of this counterpoint.

Extended example of counterpoint in the fourteenth.



Second section—triple and quadruple counterpoint.

Double counterpoint is naturally in two parts, as has been seen in the preceding section; triple counterpoint is in three parts; and quadruple counterpoint, in four parts. In discussing the counterpoints now in question, only those mostly used will be spoken of; viz.: in the *octave*, in the *tenth*, and in the *twelfth*. The rules about to be given for these counterpoints will also instruct how to treat those not mentioned.

Triple and quadruple counterpoint in the octave.

There are two ways of composing these counterpoints; the first and most easy, consists in adding to a double counterpoint, one or two parts proceeding in *thirds*, either with the lower part, or with the upper part.

Double counterpoint, in order to be susceptible of receiving these two parts in *thirds*, or even a single

one, must be constructed according to certain conditions; viz.:—1stly, it should not contain—throughout—either two *thirds*, or two *sixths* in succession, and consequently, it should be written entirely in contrary movement or in oblique movement. 2ndly, it should contain no discord, excepting passing ones.

Ex. 179.



In order first to transform this double counterpoint into triple counterpoint, no more need be done, than to add a third part, either a third above the upper part, or a third above the lower part.



In order to convert the same double counterpoint into quadruple counterpoint, there must be joined to the two principal parts, the two parts just added; the one, a third above the upper part, and the other, a third above the lower part



Then the parts of this counterpoint may be inverted in several ways, as the following example shows:—



The other way of introducing *triple* and *quadruple* counterpoint in the octave, consists in combining the parts in such a manner, as that they may be inverted; that is to say, so that each part can be placed above or below, without changing the melody at all, and without there arising the least objectionable point, or the least infringement of the strictest rules. It is indispensable, to ensure this, that the parts shall never form between each other either a *fourth*, or a *fifth*; excepting in the case where the melody proceeds by conjunct movement, or in that where only discords prepared by the *second*, the *fourth*, and the *seventh* are employed. The discord of the prepared *ninth* is impracticable in this kind of counterpoint, as has been already said with regard to double counterpoint in the octave.

Ex. 180.

Examples of a triple counterpoint of this kind.

1st inversion. 2nd.

Theme.

3rd. 4th. 5th.

Ex. 181.

Examples of a quadruple counterpoint of the same kind.

1st inversion. 2nd.

Theme.

3rd. 4th. 5th.

6th. 7th. 8th.

9th. 10th. 11th.

This kind of counterpoint, by its nature and its regularity of inversions, may be applied to the *counter-subjects* of a *fugue*; as will be seen when that sort of composition comes under discussion.

Triple and quadruple counterpoint in the tenth.

By observing the rules laid down in the first section on the subject of *double* counterpoint in the *tenth*, as well as the laws which ordain the necessity of employing *contrary* movement and *oblique* movement, *triple* and *quadruple* counterpoint in the *tenth* will be obtained.

Example of a double counterpoint in the tenth.

In order to convert this *double* counterpoint into *triple* counterpoint, nothing is required but to add to these two parts the inversion of the upper part a *tenth* below, or that of the lower part a *tenth* above.

Ex. 183.

In order to obtain *quadruple* counterpoint, the following example of a *double* counterpoint in the *tenth* is first proposed :—

Ex. 184.

MARFURG.

Of this *double* counterpoint a *triple* counterpoint is formed, by adding a third part at the distance of a *tenth* or a *third* from one or other of the two existing parts; and by inverting, alternately, each of these parts in the manner worked out in the example of *quadruple* counterpoint in the *octave*.

4thly.

5thly.

By adding to this same double counterpoint the two parts in thirds, in the following manner, a quadruple counterpoint in the tenth will be obtained:

This counterpoint—at least, as it is combined in the above example—gives but few inversions exempt from reproach.

Triple and quadruple counterpoint in the twelfth.

In order to obtain *triple* and *quadruple* counterpoint in the *twelfth*, it will be necessary, after first combining it according to its appointed rules, to proceed in the same manner as already done, with regard to counterpoint in the *octave*; that is to say, by taking care to avoid discords that are not passing ones, and by scrupulously observing contrary movement or oblique movement.

Example of a double counterpoint in the twelfth.
Ex. 185.

Inversion in the twelfth.

In order to form a *triple* counterpoint from a *double* one, there need only be added a third part, either a third below the upper part, or a third above or below the lower part.

Ex. 186.

1st.

2nd.

And for transforming a *double* or *triple* counterpoint into a *quadruple* counterpoint, the following example will afford a guide:—

1st Part. Ex. 187.

Inversion in the fifth below of the first part.

Fourth part in the fifth above.

1st part inverted in the fifth.

Conclusion.

All these examples suggest an important remark; which is, that notwithstanding the denominations of *triple* and *quadruple* counterpoint in the *tenth*, or in the *twelfth*, there is no true *triple* or *quadruple* counterpoint save that in the *octave*.

And in fact, the combinations of this kind of counterpoint alone permit the composition of a piece, in three or in four voices (or even in a greater number of voices), in which the parts can admit of complete inversion; in a good *quadruple* counterpoint in the *octave*, the parts can, without difficulty, change places, and supply a multitude of fresh aspects, by

being transposed to the upper, the middle, or the lower part, while the lower ascends from the middle to the upper part. But it is,—so to speak,—impossible to compose in three or in four voices, upon condition that each of the parts may, in its turn, be transposed to the third or to the tenth, above or below, to the *fifth* or the *twelfth*, above or below, without ceasing to be in harmony with these three other parts; it is therefore necessary to use some ingenuity for the obtaining of so-called *triple* and *quadruple* counterpoints in the *tenth* and in the *twelfth*.

In composing—as has been said—a double counterpoint in one or other of these intervals, by contrary or oblique movement, so as never to have two successive *thirds*, and avoiding all prepared discords, it is possible to add to each of these two parts another part in *thirds*, and the counterpoint becomes *triple* or *quadruple*, by the addition of one of these two parts, or both at a time.

But in *quadruple* counterpoint in the *tenth*, obtained by this measure, an inversion in the *tenth* is no longer possible; since it is the inversions themselves which, proceeding with the principal parts, are to form the four parts: but this counterpoint can be inverted in the octave; that is to say, it is possible to change the places occupied by the different parts, if care have been taken to observe the rules of *double* counterpoint in the *octave*.

Quadruple counterpoint in the *twelfth* is more real and more varied: that is to say, among the four parts thus combined, there will be always two which may actually be transposed, the one a fifth above, the other a fifth below; these two are the two principal parts, which on that account are not the less able to proceed in *thirds* with the two added parts.

Before concluding this section, a series of examples will be given from the learned Padre Martini, relative to these counterpoints; in which will be seen the employment and the use that should be made of them.

Ex. 138.

Counterpoint in the upper part. 1st order.

Lower part. Counterpoint an octave below.

Counterpoint a third above.

Counterpoint a tenth below.

2nd order.

Counterpoint in the upper part. Lower part a fifteenth above.

Lower part. Upper part an octave above.

Upper part a third above. Upper part an octave above.

Lower part an octave above. Lower part an octave below.

Upper part a third above. Upper part an octave above.

Lower part a third above. Lower part a third above.

3rd order.—Contrary movements.

Upper part. Lower part. Lower part an octave above.

Upper part an octave below. Upper part a third below by contrary movement.

Lower part a fifth above by contrary movement. Lower part a tenth above by contrary movement.

Upper part stationary. Upper part an octave above.

Lower part a fifth above by contrary movement. Lower part an octave or a fifteenth above.

Lower part a twelfth above by contrary movement.

Lower part an octave below.

4th order.

Upper part. Middle part an octave above.

Middle part. Upper part an octave below.

Lower part ad libitum, but essential. Ibid.

octave above. Middle part a fourth above.

octave below. Upper part an octave below.

Ibid.

Middle part a sixth above.

Middle part a fourth above.

Upper part a twelfth below.

Ad libitum, ibid.

Middle part a sixth above. Upper part a sixth above.

Upper part a third below. Middle part an octave below.

Ibid. Ibid.

Upper part. 5th order.

Middle part.

Ad libitum part.

Middle part an octave above, suspended.

Upper part a sixth below, anticipated and varied.

Upper part an octave below, anticipated and varied.

Ibid.

Upper part a third below, anticipated and varied.

Middle part a fifth above anticipated and varied.

Middle part in the unison.

Ibid.

Middle part a third above, and varied.

Middle part in the unison, suspended and varied.

Upper part an octave below, anticipated and varied.

Ibid ad libitum.

Middle part an octave above by contrary movement.

Upper part a tenth below by contrary movement and varied.

Ibid ad libitum.

Middle part an octave above.

Middle part a fifth above by contrary movement, suspended and varied.

Upper part an octave below, anticipated and varied.

Ibid ad libitum.

ON FUGUE.

The word Fugue (FUGA) is ancient. It is to be found in the old composers' works; but they did not apply it in the same sense as it is used now-a-days. They called by this name, counterpoints in imitation, whereof the cantilenas of plain-song furnished the themes, and in which canons are occasionally to be met with. In the present day, the name of *fugue* has been given to a developed and regular composition, unknown to ancient composers, and which, indeed, could not be known to them, since their Tonal system did not assort with what we call *tonal fugue*—as will be seen farther on.*

Fugue, notwithstanding the ancient origin of the word, is, then, an invention of modern times, which has been introduced into church-music only since emancipation from the self-imposed restraint of contrapuntists to write always upon Plain-Song.

Such as it exists at the present time, Fugue is the perfection of counterpoint. It should comprise, not only all the resources supplied by the study of the different kinds of counterpoint, but many other devices besides, proper to itself, of which there will be occasion to speak hereafter.

Fugue may be considered as the transition between the system of strict counterpoint, and that of free composition; accordingly, the pupil is here warned that in the examples of Fugue now to be given, he will meet with many chords not hitherto employed.

All that a good composer ought to know, may be introduced into fugue; it is the type of all pieces of music, that is to say, whatever the piece composed—so that it be well conceived, regular, and conducted with good intention—it should, without bearing precisely the character and form of a fugue, at least possess its spirit.

There are two principal kinds of fugue, from which springs a third; and again out of this latter are generated all the rest. The two principal are, *tonal fugue* and *real fugue*. The third is *fugue of imitation*. All the others,—offspring of caprice,—are, *irregular fugues of imitation*, or *pieces in fugal style*.

The indispensable conditions of fugue, are, the *subject*, the *response*, the *counter-subject*, and the *stretto*. There may be added to these conditions, that of the *pedal*, which is almost always employed in a fugue of any extent.

All the devices that can be introduced into a fugue, depend upon the knowledge, the skill, and the judg-

* Vide what is said on this point by Padre Martini, in his treatise on Counterpoint.

ment of the composer ; and, at the same time, upon the nature of the SUBJECT and of the COUNTER-SUBJECT, which may offer more or less scope for these devices. These said devices consist, firstly, in the employment of imitations, formed by detaching portions either of the SUBJECT, or of the COUNTER-SUBJECT ; secondly, in the transposition of the subject into different keys, and in the advantage which may be derived with respect to this from double counterpoints ; thirdly, in the inversion of the SUBJECT by contrary movement ; fourthly, in a new SUBJECT that may be introduced, which may be combined with the first SUBJECT, and the first COUNTER-SUBJECT ; fifthly, in the manner of combining the STRETTO in several ways, each time more and more closely approaching the RESPONSE to the SUBJECT ; sixthly, in the means that may be employed to let the SUBJECT be heard simultaneously with its inversion by contrary movement ; seventhly and lastly, in the method of combining the SUBJECT, the COUNTER-SUBJECT, the STRETTO upon the *pedal*, and in the skill and taste with which these devices are interwoven and brought in throughout the extent of a fugue.

All these combinations may be employed, and still more, in a study-fugue ; but there should be a judicious selection of them, in a fugue intended for the public. Without this precaution, it would be too long, and consequently tedious.

And now follows the explanation of each of these denominations above-mentioned.

ON SUBJECT.

The subject, or theme of the fugue, should neither be too long nor too short ; its dimensions should be such, as that it shall be easily retained in the memory, and that the ear shall readily seize upon and recognize it in the different parts and different keys where the author causes it to recur.

Here is the example of a subject of proper dimension.



The subject being conceived, the entire fugue should—so to speak—be comprised in its extent, and in that of the COUNTER-SUBJECT which serves as its auxiliary.

The SUBJECT may also be called PROPOSITION, ANTECEDENT, or GUIDE ; and the parts which succeed it, may be called RESPONSES, ANSWERS, or CONSEQUENTS.

The composer is at liberty to choose whichever part he pleases, wherein to propose his subject. The ancient composers, however, were accustomed to observe the following method. When a subject commenced with the octave of the TONIC, and then descended upon the DOMINANT, they took the highest part in which to propose it, in order that the response which was to descend from the DOMINANT to the TONIC might be made by a lower part.

Theme, or subject. Ex. 190. PADRE MARTINI.

Response.

Subject.

Response.

On the other hand, when the subject commenced by the TONIC, and then ascended towards the DOMINANT, they chose, for the same reason, the lowest part for proposing the subject, in order that the response, which from the DOMINANT was to ascend to the OCTAVE OF THE TONIC, should be made by a higher part.

Ex. 191.

The method of the ancient composers, just shown, is not of indispensable observance ; it is simply a rational and judicious plan, well suited to the distribution of the parts in reference to the nature of the subject.

This plan need only be carried out with respect to TONAL FUGUE, as will be seen when this kind of fugue comes to be discussed.

ON RESPONSE.

The RESPONSE, ANSWER, or CONSEQUENT, immediately follows the subject ; it should be in all respects similar to this latter, but in another key. It will be explained, farther on, in what key, or at what interval from the subject it should be, when the different kinds of fugue are discussed. It may be said, that the RESPONSE decides the particular kind and nature of the fugue.

Ex. 192. Subject. Coda. Response. Coda.

ON COUNTER-SUBJECT.

The melody which accompanies, either the SUBJECT or the RESPONSE, is called the COUNTER-SUBJECT; as the COUNTER-SUBJECT is intended to be introduced above and below the SUBJECT and the RESPONSE, the

necessity will be perceived of combining it by double counterpoint in the octave, that it may be susceptible of inversion either from high to low, or from low to high, without incurring risk of defect or necessity for any change:—

Subject. Counter subject. Resp. Response.

It is not, however, absolutely indispensable to preserve the exact identity of the COUNTER-SUBJECT in its transpositions and inversions; and some notes of it may be changed, should this be deemed advisable for the sake of purity in the harmony, and strictness in the counterpoint.

In a two-part fugue, there can be only one COUNTER-SUBJECT; in a three-part fugue, two COUNTER-SUBJECTS; and in a four-part fugue, three COUNTER-SUBJECTS. The number of COUNTER-SUBJECTS may increase in proportion with the increased number of

parts; and it is to be understood, that, there can only be as many counter-subjects as there are parts, exclusive of the part which contains either the SUBJECT or the RESPONSE. When there is only one counter-subject, whatever the number of parts may be, those that accompany the SUBJECT and the COUNTER-SUBJECT jointly, are called *AD LIBITUM* parts, of which the melody may be varied each time they intervene,—whether in the lower, the higher, or the middle part:—

Ex. 194. Subject. Coda. Counter-subject. Coda. Response. Coda.

Ad libitum part above.

Counter-subject. Coda. Ad libitum part. Subject. Coda. Counter-subject. Coda. Response. Coda.

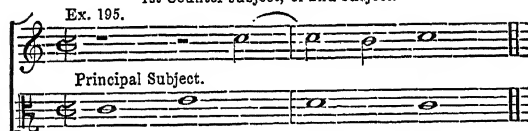
Response. Coda. Counter-subject. Coda. Subject. Coda. Counter-subject. Coda. Ad libitum part below.

It is needless to say, that in a fugue in five, six, seven, or eight parts, several *AD LIBITUM* parts must be had, on account of the difficulty, and even impossibility, of finding a sufficient number of COUNTER-SUBJECTS; that is to say, of parts in double counterpoint, for so large a number of voices.

The COUNTER-SUBJECTS in a fugue, may be placed immediately and simultaneously with the SUBJECT. For my own part, I cannot say that this disposal appears to me to be the best. I think that greater variety in the union of the parts is obtained, by so contriving the COUNTER-SUBJECT as that they shall enter successively; and by allowing the subject first to be heard, by itself, or accompanied at the most by a single counter-subject, if the fugue be in three parts, or by two, if it be in four.

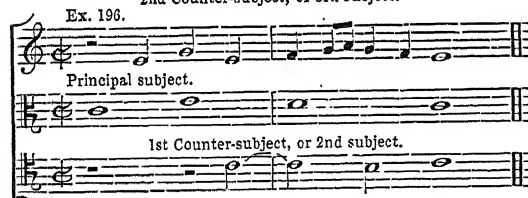
Whatever the number of parts may be,—when a fugue is commenced by accompanying the SUBJECT immediately with a COUNTER-SUBJECT, this disposal gives to the fugue the name of a FUGUE ON TWO SUBJECTS.

Example of what is called a *Fugue on two subjects*, whatever be the number of parts.
1st Counter-subject, or 2nd subject.



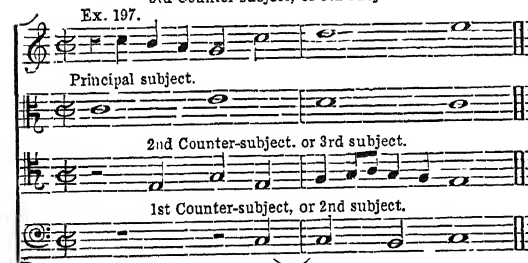
When a SUBJECT is accompanied by two COUNTER-SUBJECTS, the fugue is called a FUGUE ON THREE SUBJECTS.

Example of what is called a *Fugue on three subjects*, whatever be the number of parts, beyond three.
2nd Counter-subject, or 3rd subject.



When to a SUBJECT three COUNTER-SUBJECTS are opposed, the fugue is said to be ON FOUR SUBJECTS, &c.

Example of what is called *Fugue on four subjects*, whatever be the number of parts beyond four.
3rd Counter-subject, or 4th subject.



Observation.—Although the denomination of *fugue on two, on three, and on four subjects*, be generally adopted, this denomination (to my thinking) is improper; and I base my opinion respecting this point upon the circumstance that a fugue cannot, nor ought not to have more than a single principal subject as its exponent; all that accompanies the subject, is but accessory, and cannot nor ought not to bear any other name than that of COUNTER-

SUBJECT. Therefore, according to this principle, a *fugue*, which by habit is called a *fugue on two subjects*, should be named a *fugue on one subject and a counter-subject*; that *on three subjects*, should be called a *fugue on one subject and two counter-subjects*; and lastly, that *on four subjects*, should bear the name of a *fugue on one subject and three counter-subjects*, &c.

As a farther convincing proof that this should be so, suppose that these different *subjects*, instead of being all at once and simultaneously employed with the principal *subject*, should be so only successively by the parts which enter in turn; these different accompaniments of the *subject* or of the response, which were named *subjects* when employed at the outset, would in this case be called *counter-subjects*; now, because all these *counter-subjects* might be introduced at the same time that the *principal subject* is first proposed, it does not follow, that they must therefore change their denomination.

It should however be observed, that, in case a fugue be so disposed, as that several *counter-subjects* are introduced at the same time the *principal subject* is proposed for the first time, these *counter-subjects* should be invariable in their inversions, during the whole course of the fugue.

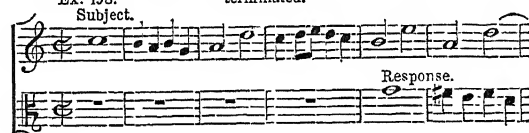
On the contrary, when these different counterpoints are employed only afterwards, either during the *subject*, or with the response, and that they have not been introduced at the beginning, with the *subject* itself, there is free leave then, either to preserve their identity each time they recur, or to alter them a little, by changing some few notes, according to the exigency and situation of the parts.

In every case, it is important and indispensable, always to combine these *counter-subjects* according to the laws of *double counterpoints*, so as to be able to use them under all circumstances, and in order that they may afford scope for the different devices in which it may be desirable to employ them.

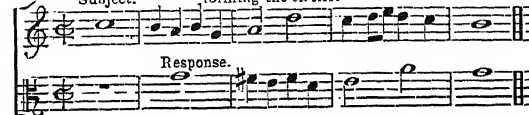
ON STRETTO.

STRETTO is an Italian word, signifying close; it has been adopted into our language, and is employed to indicate a device which consists in approaching, as closely as possible, the entrance of the response to that of the subject.

Example of the response entering after the period of the subject is terminated.



Example of the response entering during the period of the subject,—forming the stretto.



The stretto is,—as has been already observed,—one of the essential requisites of a fugue; the place which it should occupy will be indicated when the entire contexture of a fugue comes in question. The art of judiciously employing the *stretto*, consists in

the manner of varying its aspects, and in inventing means, each time the stretto is introduced, of approaching the entrance of the response more and more closely to the commencement of the subject. The effect which this produces is extremely attractive, and at the same time very appealing.

It is sometimes permitted,—when impossible to do otherwise,—in order that the entrances of the response and subject may be brought closely together, to change some notes of either the one or the other; or, if not to change the notes, to change their value: but these alterations can take place in the *SUBJECT* only after the entrance of the *RESPONSE*; and in this latter, only after the re-entrance of the *SUBJECT*, and so on. All this admits of many exceptions, which are allowed, according to the existing dilemma,—as will be seen, in studying fugue.

It is also permitted,—when the *SUBJECT*, by its nature, is not well suited for combining the *STRETTO* in a manner quite natural,—to commence the *STRETTO* by the *RESPONSE*; but if neither the one nor the other be adapted for obtaining all the aspects desired in the *STRETTO*, we must content ourselves with making the *RESPONSE* enter after the *SUBJECT*, or this after the other, at any place we can; and, as a last resource, employ the permitted changes either in the notes, or in their value. Moreover, practice will indicate better still, the means of successfully eluding difficult cases of this kind.

A good fugal subject should always give scope for an easy and harmonious *STRETTO*; in composing a subject, therefore, the difficult combinations of *STRETTO* ought to be carefully pre-considered.

ON PEDAL.

The *PEDAL* is a note prolonged and sustained during several bars. It may be placed either in the highest part, in one of the middle parts, or in the lowest part; it can be made—whatever its position—only upon the *TONIC*, or upon the *DOMINANT*; but the best pedal—the one from which the most advantageous effect may be drawn, and the one most generally used in fugue—is that of the *DOMINANT* placed in the lowest part. The property of the *PEDAL* is to emancipate the composer from the rigour of the rules; that is to say, he can, while the period of its duration continues, introduce unprepared discords, and even modulate, provided the parts which effect this operation are combined each with each according to the rules, and as if the *PEDAL* did not exist, save in the first and in the last bar, which ought always to be in harmony with the *PEDAL* note. In accordance with what has just been stated, the composer should cause to be heard upon the *PEDAL*—the *SUBJECT*, the *RESPONSE* in *STRETTO*, the *COUNTER-SUBJECTS*, and, if possible, some of those ingenious devices that may have been introduced in the course of the fugue.

Ex. 190.

As there are ordinarily requisite, at least two parts to execute work upon the *PEDAL* which shall fulfil all the prescribed conditions, it follows that the *PEDAL* is not necessarily in a two-part fugue. This is why the *PEDAL* does not form one of the indispensable attributes of a fugue.

ON TONAL FUGUE.

A so-called *TONAL FUGUE*, is a fugue of which the *SUBJECT*, at its first outset, passes from the *TONIC* to the *DOMINANT*, or from the *DOMINANT* to the *TONIC*; the response, in this kind of fugue, is not identically similar to the subject, and it is governed by laws here set forth.

If the *SUBJECT* commence by the *TONIC*, and ascend or descend towards the *DOMINANT*, the *RESPONSE* should commence by the *DOMINANT*, and descend or ascend towards the *TONIC*.

Subject. Ex. 200. Response.

If the *SUBJECT* commence by the *DOMINANT*, and ascend or descend towards the *TONIC*, the *RESPONSE* should commence by the *TONIC*, and descend or ascend towards the *DOMINANT*.

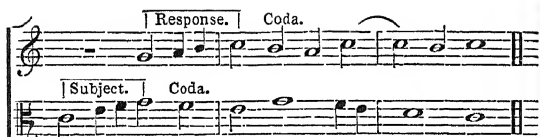
Subject. Ex. 201. Response.

Here follow examples of *SUBJECTS* more florid and more extended than the preceding ones; but still conceived on the same principle, in order that the student may become accustomed to find the exact *RESPONSE* to a *SUBJECT* of *TONAL FUGUE*.

Example of a subject, which from the *tonic* descends towards the *dominant*: and of the response, which from the *dominant* ascends towards the *tonic*.*

Ex. 202. Response. Coda.

* These different examples are presented under the form of *stretto*; that is to say, the *response* is brought as close as possible to the *subject*.



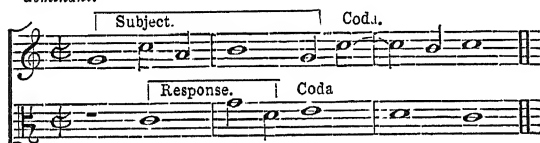
Example of a *subject*, which from the *tonic* descends towards the *dominant*; and of the *response*, which from the *dominant* ascends towards the *tonic*.



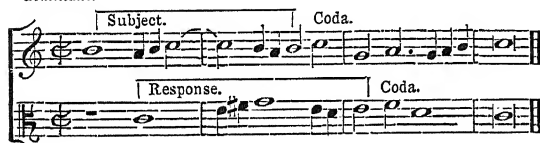
Example of a *subject*, which from the *dominant* descends towards the *tonic*; and of the *response*, which from the *tonic* descends towards the *dominant*.



Example of a *subject*, which from the *dominant* ascends towards the *tonic*; and of the *response*, which from the *tonic* ascends towards the *dominant*.



Example of a *subject*, which from the *dominant* ascends towards the *tonic*; and of the *response*, which from the *tonic* ascends towards the *dominant*.

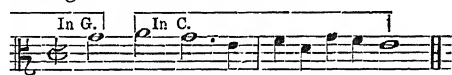


Before concluding, one remark is offered, which may serve as a guide: it is, that all the phrases of the melody of a *SUBJECT*, which belong to the chord or to the key of the *TONIC*, should be repeated in the response, in similar phrases, belonging to the chord or to the key of the *DOMINANT*; and that all the phrases of a subject, which bear analogy to the chord of the *DOMINANT*, should be repeated in the *RESPONSE*, in similar phrases, bearing analogy to the chord of the *TONIC*.

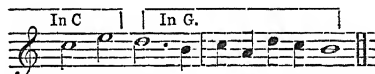
To demonstrate this, the following subject is proposed according to the immutable rule of tonal fugue; the response is this:— But if from this simple *SUBJECT* a more complicated one is deduced according to what has been said above, the *RESPONSE* is for the two notes D, B, added between the limits of

the simple interval C, G, belonging to the chord of the *DOMINANT*,—that is to say, in the key of G,—should be replaced in the *RESPONSE* by the two notes G, E, belonging to the chord of the *TONIC*.

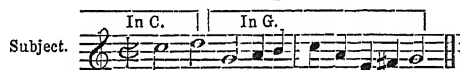
Here again is another *SUBJECT*—



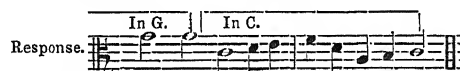
where there should be no other change in the *RESPONSE*, than from the first to the second note; because the *SUBJECT*, which commences by the *DOMINANT*, does not proceed towards the *TONIC* in the first phrase; this is the *RESPONSE*:—



Here is another *SUBJECT*, in which the melody does not proceed, in the first phrase, from the *TONIC* towards the *DOMINANT*; but it proceeds so at the commencement of the second phrase:—



The *D* which terminates the first phrase, belonging naturally by its descent upon the *DOMINANT*, in the key of G, the *RESPONSE* should change into a G from the first note C of the *SUBJECT*, in order to conform to the law of *TONAL FUGUE*, and replace the D of the subject by a G which will descend upon C in the key into which will be transposed all the rest of the *SUBJECT* in the *RESPONSE*:—



It is superfluous to adduce a greater number of *SUBJECTS*; with the methods and explanations that have been demonstrated, the pupil will be enabled to find the *RESPONSE* to any *SUBJECT* of *TONAL FUGUE* that might offer.

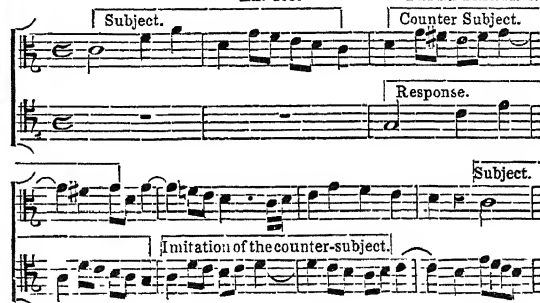
ON REAL FUGUE.

REAL FUGUE is of more ancient date than *TONAL FUGUE*. It is that in which the *SUBJECT* commences by the *TONIC*, and then proceeds towards any other chord than the *DOMINANT*; and of which the *RESPONSE* should be made in the fifth of the principal key, and be in all respects similar to the *SUBJECT*.

The ancient composers recognized two sorts of *REAL FUGUE*,—*FREE*, and *LIMITED*. They called it *FREE*, when the *RESPONSE*, which ought to be precisely similar to the part imitated, was not so beyond the duration of the *SUBJECT* and of the *COUNTER-SUBJECT*.

Ex. 203.

PADRE MARTINI.

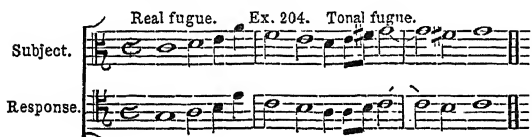




But if the RESPONSE were similar, not only to the SUBJECT, but to all the notes of the ANTECEDENT part from the beginning of the fugue to the end, then the REAL FUGUE took the name of LIMITED; and this sort of fugue was no other than the piece of music, to which nowadays is given the name of CANON,—as has been previously said.

At present, these denominations are no longer used; and what the ancients called FREE REAL FUGUE, is the only REAL FUGUE adopted as a model.

It may happen that a SUBJECT of FUGUE offers, in the earlier bars, all the characters of REAL FUGUE, and suddenly, towards the end, terminates in TONAL FUGUE. The RESPONSE should, in that case, follow the condition of the SUBJECT; that is to say, commencing as REAL FUGUE, it must terminate according to the rules of TONAL FUGUE.



ON FUGUE OF IMITATION.

FUGUE OF IMITATION is that, of which the RESPONSE is very nearly, but not entirely similar to the SUBJECT, the composer being at liberty to introduce some alterations, and to curtail it, if he think fit.

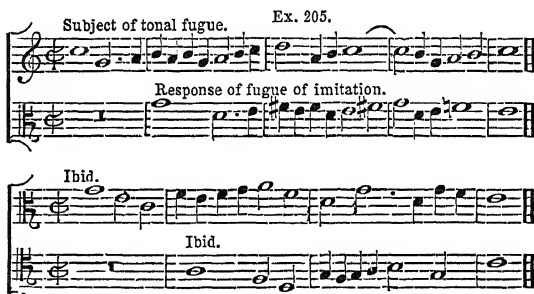
Fugue of imitation possesses still another privilege; which is, that the CONSEQUENT or RESPONSE has no fixed time or interval for responding to the ANTECEDENT or SUBJECT, but may enter at the most favorable opportunity, or in any interval.

Thus the RESPONSE may be made, not only in the UNISON, in the FIFTH, in the FOURTH, and in the OCTAVE; but it may be likewise in the THIRD, in the SIXTH, in the SECOND, in the SEVENTH, and in their compounds; by these means, that variety, so desirable in music, and so much admired by listeners, is produced.

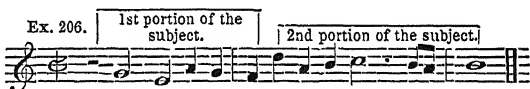
It has been already said, that the SUBJECT of

a FUGUE should be of judicious dimensions, neither too long, nor too short; but in the kind of FUGUE now in question, the SUBJECT should always be very short, so that the RESPONSE shall not delay being heard.

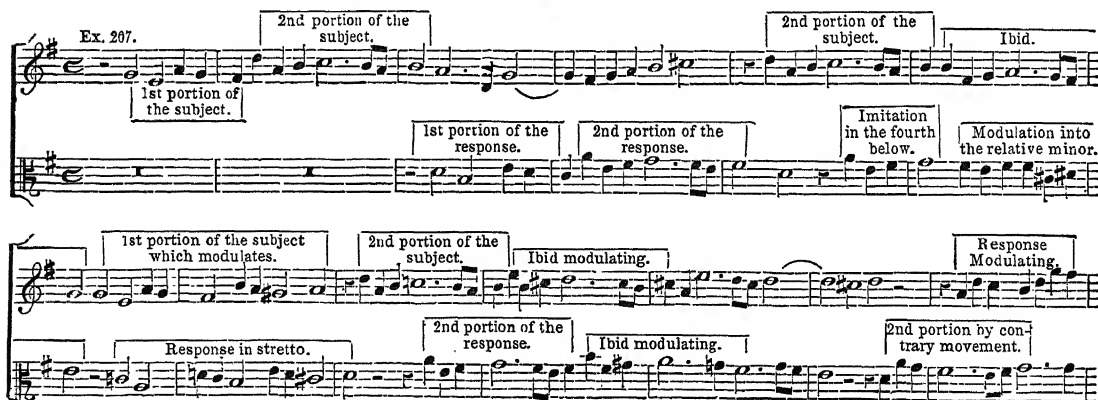
When treating a SUBJECT of FUGUE of IMITATION, it is possible to change into a fugue of this name, even a TONAL FUGUE; by responding to a SUBJECT of the nature of this latter FUGUE, with the freedom of a fugue of imitation.



There is no FUGUE, either REAL, or TONAL, which, in several passages of its extent, is not liable to become transformed into FUGUE of IMITATION, on account of the MODULATIONS, and in consequence of the IMITATIONS which may be introduced, by taking a portion of the SUBJECT, or of the counter-subjects; examples of this will be adduced, when the entire composition of a FUGUE is in question. In accordance with what we have said, when a SUBJECT occurs—even of FUGUE of IMITATION, composed of more than one portion, as thus:—



sometimes one, and sometimes the other of these two portions may be taken in the course of the FUGUE, for making the imitations, and for inverting them by contrary movement, in order that from the conflict arising between the parts with these devices, a more learned as well as agreeable effect shall be produced. The following little fugue by PADRE MARTINI, will serve as an example, and give an idea, of FUGUE of IMITATION:—



1st portion of the subject. 2nd portion direct movement. Ibid. Imitation in the 4th. Response in stretto. Imitation in the octave. Ibid in the unison. Coda and conclusion.

Before proceeding to what concerns the entire composition of a fugue, it is essential to enter into some rather more circumstantial details relative to the CODA or CONCLUSION OF A SUBJECT, which has only hitherto been simply indicated; and then to speak of the digressions in the fugue, and lastly of MODULATION.

ON THE CODA.

The coda is that portion of the SUBJECT, by which it is continued after its second compartment; and which serves, at the same time, to prepare the entrance of the response, and to bring in the COUNTER-SUBJECT.

Ex. 208. 1st portion. 2nd portion. Coda. Response. 1st portion. 2nd portion. Coda. Subject. Counter-subject.

There are cases where the CODA itself becomes the commencement of the COUNTER-SUBJECT, and so intimately joins with this latter, as that the CODA and the COUNTER-SUBJECT form an undistinguished whole.

Ex. 209. Coda and counter-subject joined. Coda and counter subject joined.

Here is another example of the same kind, in four voices, by Padre Angelo Predieri :—

Ex. 210. Response. Coda and counter-subject joined. ad libitum part. Subject. Coda and counter-subject joined. ad libitum part. Response. Coda and counter-subject joined. Subject. Coda and counter subject joined. Response. Coda and counter subject joined. Subject. Ad libitum part.

In modern fugues, it is the habit to prolong the CODA of the RESPONSE, before the SUBJECT re-enters; this plan is wise, and should be maintained. It has the double advantage of causing the re-entrance of the subject to be desired, and of imparting variety to the composition, by breaking the monotony of

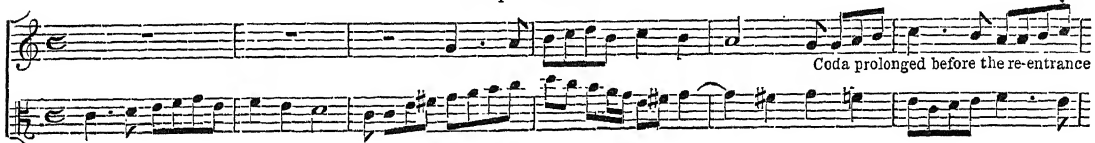
subjects and responses too closely brought in; it contributes to the elegance and good conducting of a fugue, and it may also furnish an additional theme to the imitations and digressions. This applies to every kind of fugue,—whatever its number of parts.

Example of a second attack of the *subject* immediately after the *response* without the coda.

Ex. 211.



Example with the coda.



Re-entrance of the subject.



It will be seen here, that the latter example has the advantage; and that the intervention of the coda, between the response and the RE-ENTRANCE of the subject, has a very good effect.

ON DIGRESSION IN FUGUE.

The DIGRESSION, or EPISODE in a FUGUE, is a period composed of fragments of the SUBJECT, or of the COUNTER-SUBJECTS, (at the composer's own choice), with which imitations and devices are formed, and during which he may modulate, so as to introduce, in other keys, the PRINCIPAL SUBJECT, the RESPONSE, and the COUNTER-SUBJECTS.

The digression may be, according to need, either short or long; and in the course of a FUGUE, there should be more than one DIGRESSION, each time varying the choice of method in their treatment. When the entire composition of a fugue comes to be discussed, the places will be designated where these digressions—to which may be also given the Italian name of *ANDAMENTI*—should occur; and at the same time will be shown the manner of combining them. This simple explanation of the DIGRESSION, must at present suffice.

ON MODULATION.

The method that has been for some time employed for direction in the choice of modulations, consists in being regulated by the DIATONIC SCALE of the key in which the composition is, without modulating into chords alien to this same key. Thus, we may modulate into the DOMINANT, and into the sub-dominant, of which the keys are naturally MAJOR; and into the SECOND, into the MEDIANT or THIRD, and into the SIXTH, of which the keys are naturally minor. We cannot modulate into the SEVENTH or leading note, because its fifth is not naturally perfect. That which has been here laid down, applies to the scale of the major key. When a piece is in question, that is to be composed in a minor key, these are the methods of modulating,—into the SUB-DOMINANT, and into the DOMINANT, of which the keys are naturally minor; and into the MEDIANT, and into the SIXTH, of which the keys are naturally

major. We cannot modulate into the SECOND, because its fifth is not naturally perfect; and modulating into the SEVENTH should also be avoided.

Modern composers have held themselves exempt from observing, in their compositions, this simple and rational method of modulating, adopting, in its stead, a much more free, and frequently incoherent one. But if such derivations are tolerated in modern works, it is essential, and it is even expressly recommended, not to follow these erratic courses, with regard to a style of composition so severe as that of FUGUE.

Thus, when a FUGUE is in a MAJOR key, the key into which we should modulate first, is that of the DOMINANT with its MAJOR THIRD; then, into the SIXTH,—the relative minor key of the principal key; after that, into the major key of the SUB-DOMINANT, to the MINOR KEY of the SECOND, and to the MEDIANT, also MINOR; and then return to the key of the DOMINANT, in order to proceed to the conclusion, which should be in the principal key.

It is permitted, in the course of a FUGUE in a MAJOR KEY, to change the principal key into the minor; but this permutation should be employed only for a few moments, and merely to bring in a suspension on the DOMINANT, in order afterwards to attack the PRINCIPAL MAJOR KEY.

When a FUGUE is in a minor key, the first modulation is into the MEDIANT MAJOR KEY, which is the RELATIVE OF THE PRINCIPAL KEY; then we modulate alternately either into the DOMINANT minor key, or into the SIXTH MAJOR KEY, or into the SUB-DOMINANT minor key, or into the SEVENTH MAJOR KEY; and lastly, by means of one of these keys, return to the principal key. That we may terminate in the like way with the FUGUE in a MAJOR KEY, the minor principal key may be changed into minor, under the conditions that were shown with regard to the FUGUE in a MAJOR KEY.

This is what refers to the modulation of a piece. The chief difficulty in the art of modulating, is the choice of the chords in their succession, in order to go from one key into another, in a manner that shall be natural and suitable to the one into which we are

passing; and so that there shall be nothing in these transitions to hurt the ear or the taste.

Experience, that practice alone can give, will smooth those difficulties to which the want of both gives rise.

ON THE ENTIRE COMPOSITION OF A FUGUE.

Having passed in review all that relates to the elements of a fugue, there remains but to treat of its entire composition. It has been already said, that the indispensable conditions of a FUGUE, are, the SUBJECT, the RESPONSE, the COUNTER-SUBJECT, and the STRETTO; the ACCESSARY or EPISODICAL conditions, are, the IMITATIONS formed by FRAGMENTS OF THE SUBJECT, or of the COUNTER-SUBJECT, and with which are composed the different DIGRESSIONS or ANDAMENTI which should occur in the course of a FUGUE: all these elements suffice for the construction of a short and ordinary FUGUE. But if, in a composition of this sort, other combinations and devices be introduced, a more extended and varied whole will be the result. It is difficult to determine the number of devices that may be introduced into a FUGUE; their choice and

amount depend upon the nature of the SUBJECT, of the COUNTER-SUBJECT, and upon the comparatively experienced skill of the composer. There is no FUGUE, which does not differ from another, either by its mode of conduct, or by its combinations; this difference and variation are the effects of fantasy, and of an imagination and invention more or less fertile; industry, the facility it gives, and the experience derived from both, by cultivating the imagination, directs a composer in the choice of ideas and of means for the judicious construction of a FUGUE.

Each composer bears—so to speak—his own distinctive mark, in this respect; it is requisite, therefore, to examine and analyse many FUGUES of the best masters, in order to become thoroughly versed in this style of composition.

Here are given different examples of FUGUE in two, in three, and in four parts. These examples, enforced by remarks, will suffice to demonstrate how the plan of a simple and ordinary FUGUE should be constructed; and how that of a FUGUE more extended and more complicated, by the introduction of several devices.

Example of a real fugue in two parts.

Ex. 212.

Response in the dominant.

Subject.

Coda joined with the counter-subject.

Re-entrance of the subject in the higher part.

Coda prolonged in the two parts, so as to cause the re-entrance of the subject to be desired.

Counter-subject.

Response in the lower part.

Digression taken from the 2nd portion of the subject, which modulates into the dominant at its termination, so that the upper part re-enters for the response, because the fugue began by the subject in the lower part.

Response.

Counter-subject.

Counter-subject.

Subject.

Digression composed of a portion of the subject and counter-subject, in which there is modulation, terminating by modulation into the sixth, the relative minor key of the principal key.

Subject in the key of the sixth.

From this passage to the stretto, the fugue takes the character of a fugue of imitation.

Response in

Counter-subject.

- - the dominant of the key of A minor.

Digression formed by a portion of the subject, and which, modulating through different keys, finishes by going into the minor key of the *second*.

Subject in the minor mode of the *second*. Modulation.

Subject in the sub-dominant.

Interruption of the subject, to commence modulating another digression, combined with a portion of the counter-subject.

End of the digression; repose on the dominant. (*) STRETTO Subject.

Response. Subject curtailed, which becomes the consequent of the canon.

Response curtailed, by which is established the antecedent of a very short canon.

Coda and conclusion.

GENERAL REMARKS.

On examining the foregoing example, it will be evident that the development of a FUGUE is entirely deduced from the SUBJECT, and from the COUNTER-SUBJECT; it is that which forms the unity of a piece of music of this kind.

As it is necessary to give to each of the parts—whatever be their number—a repose, or cessation, in order to vary the effects, these reposes, or cessations, should take place in a part before the passage where the SUBJECT or the RESPONSE is to enter. When these cessations are employed under other circumstances, the part which ceases, should never re-enter idly, without reason, or by fillings-up; but it should re-enter, either to respond to some IMITATION already proposed, or to propose one in its turn.

* It is not of absolute necessity to introduce a 'repose' or cessation before the entrance of the stretto; but when introduced, it makes this entrance tell better, by isolating it from that which precedes; and thus produces a very good effect. Neither is it indispensable, in making the indicated repose, or cessation, to have it upon the ascertained *key* of the *dominant*; it depends on the fancy of the composer either to make it upon this *dominant*, or upon the *ascertained relative minor key*, or upon the chord of the *dominant of this minor key*, or upon the *ascertained minor key of the mediant*, or, lastly, upon the *dominant of the principal key changed into the minor*; for here—after having prepared it some bars in advance—is the proper place for introducing this minor key into a FUGUE. That which has just been stated with regard to the repose in question, applies to every kind of FUGUE, whatever be its number of component parts.

It is also particularly recommended, to eschew monotony in the choice of ideas, and in that of the design and phrases; this defect is blameable in every kind of music; but it is one into which it is easy to fall, in composing a FUGUE, if all the ideas forming the whole be derived either from the SUBJECT, or from the COUNTER-SUBJECT, with a view to the too strict preservation of that unity in character, above mentioned. In order to avoid this defect, attention must be paid, when planning a DIGRESSION, not to employ the same fragments of SUBJECT or COUNTER-SUBJECT, which were used in the preceding DIGRESSION. With this precaution, and by skilfully varying the modulations, and the aspects of imitations, by inversion, monotony will be avoided.

Another remark that should be made, is, that in a FUGUE, whether REAL or TONAL, of which the RESPONSE is always in the FIFTH of the TONIC, all the imitations in the course of the FUGUE should be made in the same interval as the *response*; or in the FOURTH, which is an inverted FIFTH.

As to a FUGUE of IMITATION, if the response is in the FIFTH, or in the FOURTH of the SUBJECT, the same law which served as a guide in REAL and TONAL FUGUES must be observed with regard to imitations; but if the RESPONSE be in the SECOND, or

in the THIRD, or in the SIXTH, or in the SEVENTH, or in their compounds, the imitations during the FUGUE should always be made at the distance indicated by the RESPONSE at the commencement. It may be added, that, the introduction of imitations in the UNISON and in the OCTAVE, is permitted, whatever

be the kind of FUGUE, and in whatever 'gree or interval the RESPONSE may be.

From these observations, the examples may be continued without necessity for adding anything more to that which has already been said on the subject of FUGUE.

REAL FUGUE IN TWO PARTS.

Ex. 213.

Response.

Subject.

Counter-subject.

Coda, until the re-entrance of the subject.

Subject.

Counter-subject.

Response.

Episode, or digression, formed of fragments of the subject.

Subject in the relative minor key.

Response curtailed.

Episode or digression.

Subject in the minor mode of the second, curtailed.

Episode or digression.

Modulation to the principal major key, in the minor.

Subject.

Response.

STRETTO. Response.

Subject.

Subject.

Response.

Episode or digression.

Response.

Dominant pedal in the upper part.

Dominant pedal in the lower part.

Subject.

TONAL FUGUE IN TWO PARTS.

Ex. 214.

Subject.

Counter-subject.

Response.

Counter-subject.

Coda.

Subject.

Response.

Counter-subject.

Digression formed of a fragment of the counter-subject.

Counter-subject.

Response.

Subject.

Counter-subject.

Digression formed of a fragment of the counter-subject.

Subject in the sub-dominant.

Response.

Counter-subject.

Digression formed of a fragment of the subject, in imitation.

Subject in the relative minor key.

Counter-subject.

Response.

Counter-subject.

Coda.

Subject.

Counter-subject.

Fragment of the counter-subject in imitation.

Fragment of the subject in imitation.

Another fragment of the subject in imitation in the second.

Ibid.

Fragment of the counter-subject imitated in the fourth.

Subject.

STRETTO.

Response brought near to the subject.

Fragment of the counter-subject in imitation.

Response.

Subject.

Fragment of the counter-subject in imitation.

Digression.

Subject.

Digression.

Response brought still closer.

Subject. Digression.

Subject in response to the subject.

Subject.

Response.

Digression.

Subject inverted.

Response close upon the inverted subject.

REAL FUGUE IN THREE PARTS.

This fugue, by the nature of its subject, compels the frequent employment of the chromatic genus; and by its features, and the multiplicity of its notes, it attains an instrumental character.

Ex. 215.

Subject. End of Subject; Coda. 1st counter-subject.

Response. Coda.

2nd counter-subject, ad libitum. Response.

1st counter-subject. 2nd counter-subject.

Subject. 1st counter-subject.

Imitation. 2nd counter-subject.

Digression formed from a fragment of the 1st counter-subject. Response.

Imitation.

2nd counter-subject. Subject. Digression formed of several imitations.

Coda. 1st counter-subject.

of the subject, and of the 1st counter-subject.

Subject inverted.

1st counter-subject

Response to the subject inverted.

1st counter-subject inverted.

inverted.

Counter-subject inverted.

Response.

Digression.

Subject inverted.

Counter-subject inverted.

Counter-subject upon the new subject.

New subject formed of the end of the coda to the 1st subject.

Response to the new subject. New subject. New counter-subject. Counter-subject.

Counter-subject. Digression. Response.

STRETTO. 1st counter-subject. 1st subject. Response brought closer to the subject.

Counter-subject. Digression. Subject.

Subject.

Imitation.

Response.

Subject brought closer.

Digression.

Response.

Stretto upon the Subject.

Pedal.

2nd counter-subject.

pedal.

Imitation.

Digression.

Fragment of the counter-subject of the

new subject in imitation.

TONAL FUGUE IN THREE PARTS WITH ONE COUNTER-SUBJECT.

EX. 216.

Subject. Coda.

Counter-subject. Response.

Counter-subject. Ad libitum part. Digression which in modulating leads back to the return of the subject.

Response. Ad libitum part. Subject. Coda.

Counter-subject. Digression formed of a part of the counter-subject in imitation.

Ad libitum part.

Modulation in the sub-dominant. Idem in the relative minor key.

Imitation of the counter-subject. Return to the principal key. Imitation of the subject in the 9th or 2nd. Imitation in the 3rd.

Counter-subject also curtailed and modulating. Counter-subject curtailed. Digression.

Subject curtailed.

Subject in the sub-dominant curtailed.

Counter-subject curtailed.

Counter-subject imitated.

Second imitation in the mediant minor key.

Subject in the relative minor curtailed in imitation of the subject in the sub-dominant.

Counter-subject.

Digression.

STRETTO.

Subject.

Subject.

Response.

Response.

Response.

Subject.

Digression.

Response.

Subject.

Pedal.

Subject.

Response.

TONAL FUGUE IN FOUR PARTS, WITH ONE COUNTER-SUBJECT.

Ex. 217.

Subject.

Added part.

Response.

Counter-subject.

Counter-subject.

Coda formed of a new figure introduced as a theme for digression.

Counter-subject.

Added part.

Subject.

Counter-subject.

Added part.

Response.

Digression.

New figure.

Response.

Counter-subject.

Added part.

Counter-subject.

Subject.

Digression.

Subject in the relative major.

Counter-subject.

The musical score is written for three staves (treble, alto, and bass clefs) and is divided into several systems. The notation includes various musical symbols such as notes, rests, and accidentals. The score illustrates the development of a musical subject through various techniques.

Key annotations and sections include:

- Subject in the sub-dominant serving as response.** (First system, middle staff)
- Counter-subject.** (Second system, middle staff)
- Digression.** (First system, top staff)
- Imitation.** (First system, top staff)
- Fragment of the subject serving as theme for the digression.** (Second system, top staff)
- Imitation.** (Third system, middle staff)
- Imitation.** (Fourth system, middle staff)
- New figure.** (Fifth system, top staff)
- New figure.** (Fifth system, middle staff)

The score demonstrates the use of these figures in a complex musical context, showing how a simple subject can be developed into a more elaborate composition through various techniques like imitation, counter-subject, and digression.

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto and tenor clefs. The music is written in a key with one sharp (F#) and a common time signature. It features a dense, polyphonic texture with many sixteenth and thirty-second notes, creating a fast and intricate sound.

The second system is labeled "STRETTO." at the beginning and "Digression." at the end. It contains four staves. The first staff has a "Counter-subject." entry. The second staff has a "Response." entry. The third staff has a "Subject." entry. The fourth staff has a "Counter-subject." entry. The music continues with the same polyphonic texture, showing various contrapuntal techniques.

The third system consists of four staves, continuing the polyphonic texture from the previous systems. The music is characterized by rapid sixteenth-note passages and complex harmonic relationships between the voices.

The fourth system contains four staves. The first staff has a "Subject." entry. The second staff has a "Counter-subject." entry. The third staff has an "Imitation." entry. The fourth staff has a "Response." entry. The music continues with the same polyphonic texture, showing various contrapuntal techniques.

The fifth system consists of four staves. The first staff has a "Counter-subject." entry. The second staff has a "Subject by augmentation." entry. The music continues with the same polyphonic texture, showing various contrapuntal techniques.

The sixth system consists of four staves. The first staff has a "Response by augmentation." entry. The music continues with the same polyphonic texture, showing various contrapuntal techniques.

Subject.

Response.

New figure.

Subject.

Pedal.

Response.

TONAL FUGUE IN FOUR PARTS, WITH TWO COUNTER-SUBJECTS.

Ex. 218

Subject.

1st Counter-subject.

Response.

2nd counter-subject.

1st counter-subject.

2nd counter-subject.

2nd counter-subject.

Added part.

Subject.

1st counter-subject.

Response.

1st counter

Digression.
 2nd. counter-subject.
 Imitation.
 Fragment of the 2nd counter-subject.
 subject.
 Fragment of the 1st counter subject.
 Response.
 2nd counter-subject.
 Added part.
 1st counter-subject.
 2nd counter-subject.
 1st counter-subject.
 Added part.
 Added part.
 1st counter-subject.
 Response.
 Subject.
 2nd counter-subject.
 Digression.
 Imitation of a fragment of the
 Subject.
 2nd counter-subject.
 1st counter-subject.
 Fragment of the first counter-subject.
 added part.
 Imitation.
 2nd counter-subject.
 Fragment of the subject.

1st counter-subject.

2nd counter-subject.

Subject in the sub-dominant.

Response to the subject in the sub-dominant.

2nd counter-subject.

1st c.

Added part.

Subject in the relative minor.

2nd counter-subject.

Added part..

1st c.

Response.

2nd counter-subject.

Digression.

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The texture is highly polyphonic, with multiple voices entering and interacting throughout the system.

STRETTO.

The second system is marked 'STRETTO.' and contains four staves. The first staff begins with the 'Subject' entry. The second staff contains a 'Response' entry. The third staff has a 'Subject' entry further along. The fourth staff is mostly empty, with some notes in the bass clef.

The third system consists of four staves. The first staff begins with a 'Response' entry. The music continues with various polyphonic textures across the staves.

The fourth system consists of four staves. The first staff begins with a 'Response' entry. The second staff contains a 'Subject' entry. The third staff contains a 'Response' entry. The fourth staff contains a 'Subject' entry.

The fifth system consists of four staves. The first staff begins with a 'Counter-subject brought close' entry. The music continues with various polyphonic textures across the staves.

The sixth system consists of four staves. The first staff begins with a '1st Counter-subject' entry. The second staff contains a 'Response' entry. The third staff contains a 'Subject' entry. The fourth staff contains a '2nd counter-subject' entry. The fifth staff contains a 'Response' entry. The sixth staff contains a '1st counter-subject' entry. The seventh staff contains a 'Pedal' entry.

Subject.

Response.

Subject.

CHROMATIC FUGUE IN FOUR PARTS, WITH THREE COUNTER-SUBJECTS.

The subject of this fugue belongs to tonal fugue, as it descends first from the tonic to the dominant ; therefore, the response should go from the dominant to the tonic.

Example of the response according to the rules of tonal fugue.

Ex. 219.

Subject. Tonic. Dominant. Tonic.

Response. Dominant. Tonic. Dominant.

But this response would have rendered the working of the counter-subjects extremely difficult, and would have compelled frequent changes. It has been judged fit, therefore, to treat it as a real fugue.

This fugue, by its mode of treatment, and by the nature of the subject itself, may be considered as a fugue of imitation :—

Ex. 220.

Subject. Coda, leading to the

1st counter-subject.

2nd counter-subject.

3rd counter-subject.

response.

2nd counter-subject.

Response.

1st counter-subject.

3rd counter-subject.

3rd counter

Added, or ad libitum part, imitating the 2nd counter-subject.

Coda, leading to the reply of the subject.

2nd counter-subject

Subject.

1st counter-subject.

subject.

1st counter-subject.

Added part.

Coda.

2nd counter-subject.

Response.

Fragment of the subject by diminution.

3rd counter-subject.

Digression.

Fragment of the 3rd

Response.

Added part.

1st counter-subject.

Counter-subject.

2nd counter subject.

Imitation of the new subject.

Imitations of this fragment of the subject.

New counter subject on this fragment of subject.

Curtailed subject, entering before the end of the response, and serving as the digression.

Fragment of the 3rd counter-subject.

Fragment of the 2nd counter-subject.

Subject re-introduced in this digression; but with one of the old counter-subjects, and the new counter-subject.

1st subject.

New counter-subject.

Ad libitum part.

3rd counter-subject.

Continuation of the digression, formed by the imitations of the 3rd counter subject, and subsequently, by a fragment of the second combined with the third.

Fragment of the 2nd counter-subject combined with a fragment of the third.

Imitation.

Fragment of the 3rd counter-subject.

Imitation of the fragment of the 2nd counter-subject.

Fragment of the subject

Fragment of the first counter-subject.

New counter-subject.

Imitation of the fragment of the subject.

Fragment of the counter-subject.

New counter-subject.

Pedal on the dominant of the relative major key.

Counter-subject on the subject inverted and diminished.

Fragment of the subject transposed into the relative major key, but by contrary movement and by diminution. Response of the counter-subject.

Response to the subject inverted

Reply to the subject inverted and diminished. Counter-subject.

Reply of the response.

and diminished.

Digression formed of the first portion of the subject

Counter-subject.

Subject.

Imitation.

Imitation.

inverted.

Fragment of the subject diminished.

Fragment by contrary movement.

Imitation of this fragment.

Subject and inverted subject proceeding together.

Ibid.

Fragment of the 3rd counter-subject.

Ibid

This page contains musical notation for various exercises and transformations of a subject and response. The notation is written on staves with treble, alto, and bass clefs, and includes various musical symbols such as notes, rests, and accidentals.

The exercises and transformations shown are:

- Ibid.** (repeated twice)
- Fragment of the counter-subject of the inverted subject.**
- Fragment of the subject.**
- Fragment of the**
- Imitations of this fragment.**
- Subject by augmentation.**
- STRETTO.**
- Subject.**
- Response brought**
- 1st counter-subject.**
- Ibid.**
- Response brought nearer to the subject.**
- Subject.**
- Response brought nearer to the subject.**
- Fragment of the 3rd counter-subject.**
- Imitation.**
- Fragment of the 2nd counter-subject.**
- Imitation.**
- Fragment of the 2nd counter-subject.**
- Imitation.**
- STRETTO by diminution.**
- Subject by diminution, brought nearer to the response.**
- Response by diminution.**
- Response brought still nearer.**
- Subject by diminution, brought nearer.**
- Subject by**
- Response by diminution.**

Fragment of the 3rd counter-subject.

diminution.

Response.

Fragment of the 3rd counter-subject.

Response by contrary movement and by diminution.

Ibid.

Response proceeding with the subjects and responses, diminished and inverted.

3rd counter subject.

Subject Ibid.

Ibid.

Response by contrary movement and by diminution.

STRETTO by diminution on the pedal.

Subject by diminution.

Response.

Fragment of the 2nd

Continuation of this digression on the pedal.

Response diminished.

Pedal in the lower part, as a basis for several devices.

Subject.

Subject.

Fragment of the 3rd counter-subject.

Imitation of the fragment of the 3rd counter-subject.

counter-subject.

Fragment of the 2nd counter-subject.

Imitation of the fragment of the 2nd counter-subject.

Fragment of the 3rd counter-subject.

Pedal in the upper part.

Subject by contrary movement and by diminution.

Plagal cadence.

OBSERVATION.

Mention has not been made until now of PLAGAL cadence : which is frequently met with in ancient compositions.

The ancients gave the name of AUTHENTIC cadence to that which we at present call PERFECT cadence ; that is to say, the progression from the dominant to the tonic.

They called PLAGAL cadence, that progression from the SUB-DOMINANT to the TONIC : and often terminate their compositions with this sort of cadence, by taking the chord of the tonic major, whatever might be the key in which their piece was. This cadence was peculiar to the plagal tones of plain chant.

TONAL FUGUE OF CONSIDERABLE DEVELOPMENT, IN EIGHT PARTS, AND FOR TWO CHOIRS.

FIRST CHOIR.

Subject.
Soprano. Et vi - - tam ven - tu - ri sæ - - - cu - li. A - - - - men, A - -
Contralto. *Response.* Et vi - -
Tenor.
Bass.

Imitation in the tenth.
Part that

SECOND CHOIR.

Tempo a Coppella.
Soprano.
Contralto. *2nd counter-subject.* A - - - - - men,
Tenor. *1st counter-subject.* A - - - - - men, *Imitation in the unison, of the 3rd counter-subject.* A - - - - - men, *Response* A - -
Bass. *3rd counter-subject.* A - - - - - men, *Response of the 1st counter-subject.* A - -
Organ.

proposes another counter-subject. *3rd counter-subject.* *Ad libitum part.*
men, A - - - - -
Imitation in the tenth. *Ad libitum part.*
- tam ven - tu - ri sæ - - - cu - li. A - - - - - men, A - - - - -
Part which proposes a new counter-subject. *Ad libitum part.*
A - - - - - men, A - - - - -
of the 2nd counter-subject. *Ad libitum part.*
men, A - - - - -
Imitation in the octave below of the 3rd subject. *Ad libitum.*
men, A - - - - - men, A - - - - -

Response of the new counter-subject.

men, A men,

Response of the other proposed counter-subject. *3rd counter-subject.* *Ad libitum part.*

men, A men, A

Subject resumed. *Imitation in the tenth.* *Response of the 1st new counter-subject.*

Et vi - tam ven-tu - ri sæ - - cu - li. A - - - men, A - - -

Response of the subject.

Et vi - tam ven - tu - ri

1st counter-subject. *Imitation in the unison.* *Response to the second counter-subject.*

A - - - men, A - - - men, A - - -

men,

Ad libitum. *Response to the counter-subject.*

men, A - - - men, A - - -

2nd counter-subject.

men, A - - - men,

Response of the 2nd new counter-subject. *Digression leading to the dominant, and on which the subject is resumed.*

A - - - men, A - - -

Imitation in the unison.

men, A - - -

3rd counter-subject.

men, A - - - men, A - - - men, A - - -

Imitation in the tenth.

sæ - - cu - li. A - - - men, A - - - men,

men,

men,

men,

1st counter-subject.

men, A

men,

2nd and 3rd counter-subjects.

men, a

A men,

Subject resumed.

Et vi - tam ven-tu - ri sæ - - cu -

men, A - - men,

Response to the 1st subject.

A men, A-men, A - men,

1st counter-subject.

men, A - men, A - men, A

Response to the 2nd subject. *3rd counter-subject.*

A men,

Response brought rather near to the subject. *1st new counter-subject.*

Et vi - tam ven-tu - ri sæ - - cu - li. A - - -

Subject brought near to the response.

Et vi - tam ven-tu - ri sæ - - cu -

Response of the 1st new counter-subject. *2nd counter-subject.*

li. A - - - men, A - - -

Response of the subject by augmentation, to which the counter-subjects are added.

Et vi - - tam ven - - tu - - ri sæ - - - - - cu - -

A - - - - -

- - - men. Et vi - tam ven - tu-ri sæ - - - - - cu - - - li. A - - -

A - - - - - men, A - - - - -

Et vi - - tam ven - - tu - - ri sæ - - - - - cu - -

- men, A - - - - - men, A - - - - -

- li. A - - - - - men, A - - - - -

- - men, A - - - - - men, A - - - - -

Digression, which, in modulating, leads to the response by augmentation in the relative minor key.

- li. A - - - - - men, A - - - - - men,

- men, A - - - - - men, A - - - - -

- men, A - - - - - men. Et

- men, A - - - - - men,

- - li. A - - - - - men, A - men, A -

- men, A - - - - - men, A - men, A - - - - -

- men, A - - - - - men. Et

- men, A - - - - - men, A - - - - - men, A - - - - -

The digression

A - - - - - men, A -

- - - - - men,

vi - - - tam ven - tu - ri sæ - - - - cu - - li.

A - - - - - men.

- - - men, A - - - - men, A - - -

- - - - - men, A - men, A - - - - men.

vi - - - tam ven - tu - ri sæ - - - - cu - - li. A -

- - - - - men. Et vi -

continues modulating.

- - - - - men, A - - - - - men, A - men,

A - - - - - men, A - men,

A - - - - - men, A - - - - - men, A - men,

Subject in A minor.
Et vi - tam ven - tu - ri sæ - cu - li.

Subject in the sub-dominant.

- men. Et vi - tam ven - tu - ri sæ - cu - li A - - - -

A - - - men, A - - - men, A - - - - men, A - - -

- - - men, A - - - men, A - - -

- tam ven - tu - ri sæ - culi. A - - - -

A - men, A - men, A - - -

A - men, A - men, A - - -

A - men, A - men, A - - -

A - men, A - men, A - - -

men,

men,

men, Amen, A - men,

men, Amen, A - men.

This system contains the first four staves of the musical score. The first two staves have lyrics 'A - men, A - men, A - - -'. The next two staves also have 'A - men, A - men, A - - -'. The fifth staff begins with 'men,'. The sixth staff has 'men,'. The seventh staff has 'men, Amen, A - men,'. The eighth staff has 'men, Amen, A - men.'.

men,

men,

A - - -

A - - -

A - - - men,

A - - -

A - - men,

A - - - men,

This system contains the next four staves. The first staff has 'men,'. The second staff has 'men,'. The third staff has 'A - - -'. The fourth staff has 'A - - -'. The fifth staff has 'A - - - men,'. The sixth staff has 'A - - -'. The seventh staff has 'A - - men,'. The eighth staff has 'A - - - men,'.

A musical score for the hymn "Amen". The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom staff. The lyrics "A - - - men," are written below the vocal staves. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various musical notations including eighth notes, quarter notes, and rests.

[illegible]

Musical score for "Amen" by J. S. Bach, BWV 147. The score is in G major and 3/4 time. It features a vocal line (Soprano) and a keyboard accompaniment (Piano). The vocal line begins with a recitative-like passage, followed by a response. The keyboard accompaniment provides a harmonic foundation with a steady eighth-note pattern in the right hand and a more active left hand. The piece concludes with a final Amen.

[illegible]

men, A - men, A - men, A - - - - - men.

- - men, A - - - men, A - - - - - men.

- - - - - men, A - - - - - men.

- - - - - men, A - - men, A - - - - - men, A - - - - -

- - - - - men, A - - - - -

A - - - men, A - men, A - men, A - men. A - men.

- men, A - - - - men, A - men, A - men, A - - -

A - - - men, A - men, A - - - - men, A - men.

Subject in A minor, in its primitive aspect.

Et vi - - tam ven - tu - ri sæ - cu - li, ven - - tu - ri sæ - cu -

A - - - - -

A - - - - - men, A - - - - -

- - - - - men, A - - - - - men. Et vi - - tam ven - tu - ri sæ - - cu -

- - - - - men. Et vi - - tam ven - tu - ri sæ - - cu - -

A - - - - - men, A - men, A - - - - -

- - - - - men, A - - - - - men,

Subject inverted.

Et vi - - tam ven - tu - ri sæ - - - - - cu - li. A -

Modulating digression, and the two choirs imitating each other, alternately.

li. A - - - - men,
 - - men, A - - - - men, A - - - - men,
 - - men, A - - - - men, A - - - - men,
 - - li. A - - - - men, A - - - - men,
 - - li. A - - - - men, A - - - - men,
 - - men, A - - - - men, A - - - - men,
 A - - - - men, A - - - - men, A - - - - men,
 - - - - - men, A - - - - - men, A - - - -

A - - - - men, A - - - - men,
 A - - - - men, A - - - - men,
 A - - - - men, A - - - - men,
 A - - - - men, A - - - - men,
 - - - - men, A - - - - men. Et . . vi - -
 A - - - - men, A - - - - men, A - - - -
 - - - - men, A - - - - men, A - - - -
 - - - - men, A - - - - men. Et . . vi - -

men, A - men, A - - - men, A - - - men, A - - -

A - men, A - - - - - men, A - - - men,

- - - men, A - - - - - men, A - - - - - men, A - - -

- - - - - men. Et vi - tam ven - tu - ri sæ - cu - li. . .

- - - - - men. A - - - - - men. A -

A - - - - - men. Et vi -

A - - - - - men. A - - - - -

A - - - - - men, A - - - - - men, A - - - - -

- - - - - men, A - - - - - men. A - - - -

A - - - - - men, A -

- - - - - men, A - - - - -

. . . A - - - - - men, A - - - - - men, A -

men, A - - - - - men, . . . A - -

- - tam ven - tu - ri sæ - cu - li. A - - - - - men, A - - - - - men, . . . A - - -

- - - - - men, A - - - - -

- - - - - men, . . . A - - - - - men, A - - - - - men, A -

men, A - - - - - men. Et vi -
- - - - - men, A - - - - - men, A - - - - - men.
- - - - - men, A - - - - - men, A - - - - - men. A - -
- - - - - men, A - - - - - men, A - - - - - men.
- - - - - men, A - - - - - men.
- - - - - men, A - - - - - men, A - - - - - men. A -
- - - - - men, A - - - - - men, A - - - - - men.
- - - - - men, A - - - - - men, A - - - - - men.
- - - - - men, A - - - - - men, A - - - - - men.

- tam ven-tu-ri sæ - - cu - li. A - - men, A - - men.
 Et vi - - tam ven-tu-ri sæ - - cu - - li. A - - men.
 - - - - - men, A - - - - - men.
 A - - - - - men, A -
 A - - - - - men, A - men . . A - -
 - - - - - men, A - - - - - men, A - - - - - men, . . . A - men,
 Et vi - tam ven-tu-ri sæ - - cu - li. A - -
 Et vi - tam ventu-ri

Symmetrical progression, by the subject augmented.

- men, A - men, A - men, A - men, A - men, A - men, A - men.

- men, A - - - - - men, A - men, A - men.

A - men, A - men, A - men, A - men, A - men, A - men, A - -

Et vi - - tam ven - - tu - ri sæ - cu - li. A - men, Amen, A - - men.

Et vi - tam ven - tu - ri sæ - cu - li. A - men, A -

A - men, A - men, A - men, A - men, A - men, Amen, A - -

A - men, A - men, A - - men, A - men, A - men, A -

- - - - - men, A - men, A - men, A - men, A -

A - - men, A - - men, A - - - - - men.

A - - men, A - - men, A - - - - - men.

- men, A - - men, A - - men, A - - - - - men.

A - - men, A - - men, A - - - - - men,

- - - men, A - men, A - men. *Stretto still closer.* Et vi - tam ven - tu - ri

- - men, A - men, A - men. Et vi - tam ven - tu - ri sæ - -

- men, A - men, A - - - - -

- men,

Ibid.

Et vi - tam ven - tu - ri sæ - - cu - li. A - - - - - men.

et vi - tam ven - tu - ri sæ - - cu - li. A - - - - - men.

A - - - - - men. Et vi -

A - - - - - men. Et

sæ - cu - li. A - - - - - men, A - - - - - men.

- - cu - li. A - - - - - men.

- men. Et vi - tam ven - tu - ri sæ - - cu - li. A -

Et vi - - tam ven - tu - ri sæ - cu - li.

A - - - - - men. Et vi - tam vi - tam ven -

A - - - - - men. Et . . . vi - tam . ven - tu - - ri, ven -

- tam ven - tu - ri sæ - - cu - li. A - - men, A - - men, A - - men. Et vi - tam

vi - tam ven - tu - ri sæ - cu - li. A - men, A - men, A - men. Vi -

Et . . . vi - tam ven - tu - ri sæ - -

Et . . . vi - tam ven - - tu - ri

- - - - - men. Et vi - tam ven - tu - ri . . . sæ - cu -

A - - - - - men, A - men, A - men, A - - - - - men. Et

tu - ri, sæ - cu - li, sæ - cu - li. A - - - - men, A - -

tu - ri, sæ - - - - cu - li. A - - - - men.

ven - tu - ri, ven - tu - ri, sæ - cu - li.

- tam ven - tu - ri sæ - - - - cu - - - li. A - - - - men,

- - - - - cu - - - li. . . . A - - - - men,

sæ - - - - - cu - - - li. A - - -

- li, et vi - tam ven - tu - ri sæ - cu - li. A - - - - men.

vi - tam ven - tu - - - ri sæ - cu - li. A - men, A - men,

- - - - - men, A - - - - men.

A - - - - men, A - - - - men, A - - - - men.

A - - - - - men,

A - men, A - men, A - - - - - men, A - men, A - men, A -

A - - - - -

- men, A - - - - men, A - - - -

A - - - - men, A - - - - men, A - - - -

A - - - - men, A - - - -

H

Pedal, upon which the closest STRETTO of the subject is heard, as well as the counter-subjects.

Et vi - tam ven-tu - ri sæ - - - cu - li. A - - men, A - - men,

Et vi - tam ven - tu - ri, ven - tu - ri sæ - - - cu - li. A - - - - - men,

Et vi - tam ven-tu - ri sæ - - - - - cu - li. A - - men, A - - - men, A-men,

men,

men.

Et vi - tam ven - tu - ri sæ - - - cu - li. A - men, A -

men.

Et vi - tam ven-tu - ri sæ - cu - li. A - men, A - - - -

men,

Et vi - tam ven - tu - ri sæ - cu - li. A - men, A - men, A - -

men,

Final digression which

A - - men, A - - - men, Amen, A - men, A -

A - - - men, A - - - men, A - men, A - men,

A - - men, A - - - - - men, A - men, A -

A - men, A - men, A - men,

men, A - men, A - men,

men, A - men, A - men, Amen, A - men, A -

men, A - men, A - men, A -

A - men, A - men, A - men,

leads to the conclusion of the figure.

leads to the conclusion of the figure.

men, A - men, A - - - men, A - - men,

A - men, A - men, A - men, A - men, . . . A - - - - - men, A -

- men, A - men, A - men, A - - - men, A - - - men, A - - -

A - men, A - men, A - men, A - - - men. A - - - -

A - men, A - men, A - men, A - men, A - men,

- men, A - men, A - - - men, A - men, . . . A - - men, A - -

- men, A - men, A - men, . . . A - - - men, A - - - men, A - -

A - men, A - men, A - men, A - - - men, A - -

Plagal cadence in termination.

A - men, Amen, A-men, Amen, A - men, A - men.
men, Amen, A-men, Amen, A - men, A - men.
men, Amen, A-men, Amen, A - men, A - men.
men, a - men, Amen, A-men, Amen, A - men, A - men.
Largo assai.
A - men, A - men, Amen, A-men, Amen, A - men, A - men.
men, Amen, A-men, Amen, A - men, A - men.
men, A - men, Amen, A-men, Amen, A - men, A - men.
men, A - men, Amen, A-men, Amen, A - men, A - men. *

* The "*Credo*" of which this Fugue is the finale, was begun by Cherubini in Italy in the year 1778⁹ (while studying under Sarti) and finished at Paris in 1806. M. Rétis, in his work on Counterpoint and Fugue, says of this noble piece of composition by Cherubini—"This fugue—in which all the devices of its peculiar style are introduced with rare felicity, notwithstanding the extreme difficulty arising from so large a number of voices—had no model of proportionate development. The dread of wounding M. Cherubini's modesty prevents us attempting to give utterance to all the eulogy that this fine production deserves. I can only urge all those who study the art of composition to examine it attentively, returning to it again and again; since they will be unable to discover its full merit upon a first inspection, or to comprehend all that such a fugue contains of scientific and artistic excellence.

REAL FUGUE IN EIGHT PARTS, FOR TWO CHOIRS, BY JOSEPH SARTI.

Allegro moderato.

FIRST CHOIR.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

ORGAN.

Subject.

Cum Sancto Spi - ri - tu in glo - ria De - i, Pa -

Tasto Solo.

SECOND CHOIR.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

ORGAN.

1st counter-subject.

A

Tasto Solo.

2nd counter-subject.

tris, in glo - ria De - i Patris. A - men, A - men, A

Response to the subject.

Cum Sancto Spi - ri - tu in glori - a De - i Pa tris.

Ad libitum part.

men, A

Response to the counter-subject.

A

Ad libitum part.

men, A - - - - - men. In glo-ri-a

Ad libitum part. *Response to the 2nd counter-subject.*

A - - - - - men. In glo-ri-a De - - i Pa-tris. A - men, A - men, A -

Subject.

Cum Sanc-to Spi-ri-tu in glo-ri-a De-i Pa

men, A - - - - - men,

1st counter-subject.

A

Response to the subject.

Cum Sancto Spi-ri-tu in glo-ri-a De-i Pa - - - - - tris.

De-i pa-tris, A - - - - - men,

men. In glo-ri-a De-i Pa -

tris, in glo-ri-a De - - i Pa-tris. A - - men, A - men, A - -

Response to the 1st counter-subject.

A - - - - - men.

men, A - - - - - men, A - men,

Ad libitum part imitating a portion of the melody before proposed by the Contralto.

A - - - - - men, A - - - - - A -

men, . . . A -

Portion of the 1st counter-subject. *Ibid.*

A men, A

Subject.

Cum Sanc - to Spi - ri - tu in glo - ria De - i Pa

Imitation of the portion of the 1st counter-subject.

- - - tris A - - - men, A - men,

men, A - - - men,

Portion of close imitation of the response. *Ad libitum part, imitating a portion of the subject.*

Cum Sanc - to Spi - ri - tu in glo - ria De - i

Subject resumed.

Cum Sancto Spi - ri - tu in glo - ria De - i

Response curtailed.

men. Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, A - - -

men, Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, A - - -

Digression formed by an imitation of the counter-subject to return to the principal key upon which the

men, A

tris. A - men, A - men, A - - men, A - - - men, A - - -

A - men, A - - - - - men, A - - men, A - men, A - -

1st counter-subject.

A - - - - - men.

Pa - tris. A - - men.

Pa - - - - tris.

- - - - men, A - - men.

- - - - men, A - men.

response of the subject is resumed in the dominant.

Portion of the 2nd counter-subject.

- men, A - men. In glo - ri - a De - i Pa - tris.

Portion of the 1st counter-subject.

- men, A - - - - - men

Ad libitum part.

- - - - - men. De - i Pa - - tris. A - - - - - men,

A - - men A - - men,

Response in the octave of the dominant more extended.

Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - - -

Portion of the 1st counter-subject.

A - - - - - men, A - men,

Response in the dominant, but curtailed.

Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - -

Portion of the 2nd counter-subject.

In glo - ri - a De - - i Pa - tris. A - - men,

Ad libitum parts.

A - men, A - men.

A - men, A - men.

A - men, A - men.

A - men, A - men.

Digression like the preceding, which, in modulating, ceases on the dominant.

tris. A

Imitation of the 1st subject.

A

men, A - men,

Ad libitum part.

A - men, A - men, A

Imitation by contrary movement.

Devices

men, A - men, A - men, A - men, A - men, A - men.

men. In glo - ri - a De - i, A - tris.

Pa - tris. A - men, A - men, A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men, A - men, A - men.

The digression continues where a portion of the counter-subject is introduced by contrary movement.

A - men, A - men, A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men, A - men, A - men.

In glo - ri - a De - i Pa - tris,

A - men, Amen, A - men, A - men, A - men, A - men.

and imitations by augmentation of the 1st counter-subject modulating to the sub-dominant, and then returning to the principal key.

The digression

men, A - men, A - men, A - men, A - men, A - men.

men, A - men, A - men, A - men, A - men, A - men.

men, A - men, A - men, A - men, A - men, A - men.

men, A - men, A - men, A - men, A - men, A - men.

Imitation of the preceding device, which ceases on the dominant.

A - men, A - men, A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men, A - men, A - men.

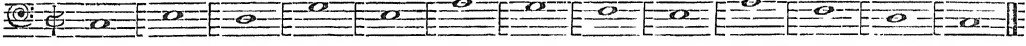
tu in glo-ri-a De-i Pa-tris. A-men, A-
 Pa-tris. A-
 A-
 tu in glo-ri-a De-i Pa-tris. A-
 Spi-ri-tu in glo-ri-a De-i Pa-tris. A-
 men, a-men, A-
 glo-ri-a De-i Pa-tris. A-
 A-

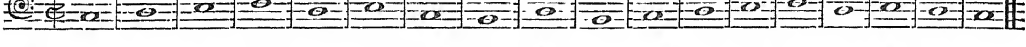
[illegible]

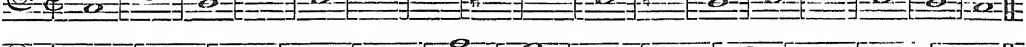
GIVEN SUBJECTS OR BASSES TO SERVE FOR LESSONS IN STRICT COUNTERPOINT.

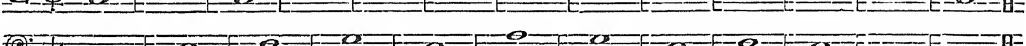
In C.

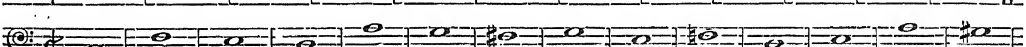
1. 

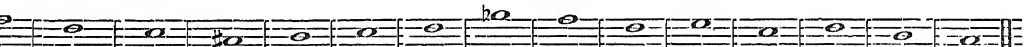
2. 

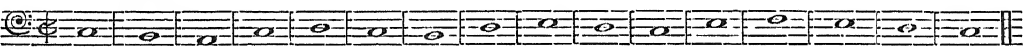
3. 

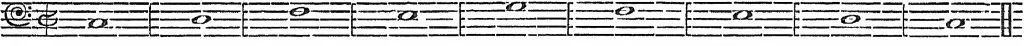
4. 

5. 

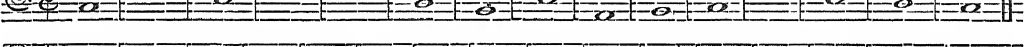
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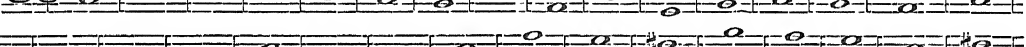
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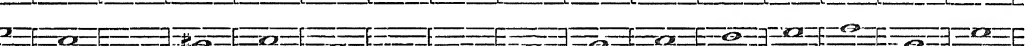
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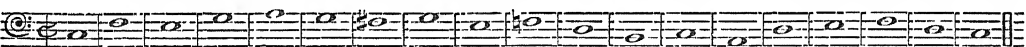
10. 


11. 

12. 

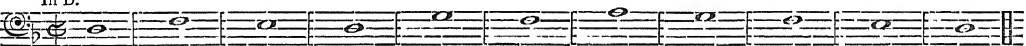
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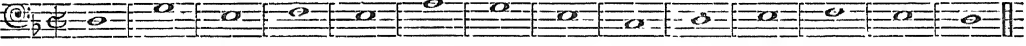
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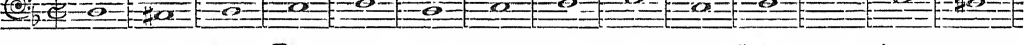
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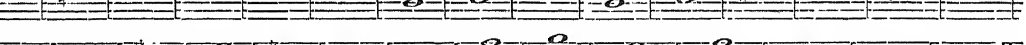
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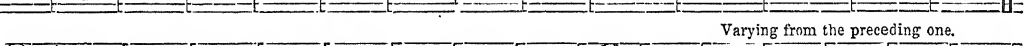
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212.

21. *In E.*

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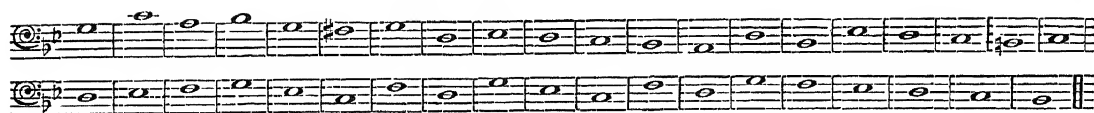
31.

32.

33.

34. *In G.*

35.



BASSES FOR COUNTERPOINT IN EIGHT PARTS, AND FOR TWO CHOIRS.

Ex. 224.

1.

2.

3.

4.

5.

6.

7.

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10.

11.

12.

FINIS.

Detailed description: This page contains musical notation for measures 6 through 19 of a piece. The notation is arranged in pairs of staves (treble and bass clef) for each measure. The key signature is one flat (B-flat). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano). The piece concludes with the word 'FINIS.' at the end of the final measure.

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